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NEW YORK: SATURDAY, MAY 1, 1880.

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DATES AHEAD.

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ranked as one of the leading variety houses in America. Messrs. Hart and Tryon took possession of the place in 1878. Business has been up and down, but, on the whole, the season has been a good one.

A great many doubts are expressed as to the future of the place. Some say that Hart will renew his lease, while it is doubted by many, and others say that the building is to be torn down to make room for the new court-house. Benjamin F. Tryon, who has been associated with the theatre for so many years, is to devote his time hereafter to the work of an artist.

Items: Felicia Vestvali, who has recently

died in Poland, was the original Azucena in Boston at the Boston Theatre in 1855. Brignoli, Amadio and Steffanoni were in the cast. Vestvali appeared at the Boston Theatre in May, 1864, as Gane and Lagadere. She last appeared in Boston at the Howard in the Spring of 1866.—Barnum will pitch his tents in this city May 10.—Willie Seymour's benefit at the Museum Saturday night. Rustication, by C. T. Dasey, a Harvard student, will be presented. Also Mr. Warren will appear as Haversack in The Old Guard.—John C. Mullaly, leader of the orchestra at the Globe, was presented by Miss Neilson with a beautiful cameo pin.—Annie L. Cary is at the Revere House.—The Banker's Daughter, by Collier's co., will be presented in Chelsea this (Tuesday) evening.—"Brunswick," the witty and brilliant correspondent of the Saturday Evening Gazette, has been reading the "Recollections of an Actor," by Fred Belton, in which it is stated that Belton first appeared in America in 1857, and also managed a theatre in Boston. This is an error, as Belton made his bow to an American audience in September, 1855, at the Boston Theatre, as Benedict, in Much Ado About Nothing. John Gilbert was the Dogberry and Mrs. Barron Beatrice. Belton remained at the Boston two seasons. He never managed a theatre in this city, but I think had the control of one in Halifax after leaving here.—H. F. Daly and Tom Morris, who are now playing A Banker's Daughter at the Park Theatre, were among the original members of the Boston Theatre co., appearing there in September, 1854. Mr. Daly appeared on the opening night of the Boston as Faulkland in The Rivals. Tom Morris appeared on the third night of the season, as Major Pepper in Mr. and Mrs. Peter White.—John Stetson contemplates visiting Europe this summer in search of novelties for next season.—Woolson Morse's Charity Pupil will shortly be produced in Worcester.—Henrietta Vaders has been engaged to support Tom Keene in his comb, for next season.—Adelaide Phillips, Boston's favorite artiste, has met with great success, as Lady Santragore in The Sorcerer. Miss Phillips will shortly appear as Boccaccio.—Leonora Bradley, a very pretty and talented actress, was in the city last week.—Fred Chippendale, son of the veteran actor, W. H. Chippendale, is playing in Boston this week.—Campanini, Charles R. Adams, William Courtney, Myron Whitney, Annie L. Cary, Emma Thursby, Emily Winant and Fanny Kellogg, all take part in the Triennial Festival at Music Hall, commencing May 4, and continuing to May 9, inclusive.—Joseph P. Reynolds, who has been ill for many weeks, has so far recovered as to be able to be about, and will soon resume his professional duties.—Fred Schwab was presented on Saturday evening with a costly gold chain, the gift of John Stetson.—Mr. and Mrs. Nelson Decker (Nard Almayne) were in Boston on Monday.

Chicago.

McVicker's: Clinton Hall's clever co. in Sayre's Strategists have amused moderate houses and closed the season here last night. 26th, Jarrett and Rice's Fun on the Bristol co., which included J. F. Sheridan, H. Saville, F. Tannehill, Jr., Myron Calfee, Mark Smith, William Courtwright, George Topack, William Hughes, Charles Moore, Marion Fiske, Aelia Jourdan and Agnes Halleck, will wage war against their rivals, Smith and Mestayer's Tourists, who are to be at Haverly's. May 3, Abney's Park co. in Campbell's Fairfax.

Haverly's: This community has not passed through the awful scourge of Pinafore unscathed. Every female, aged or young, married or single, who can shriek by note or ear, as well as every unsalted youth who deludes himself with the wild phantasy that he is a baritone or tenor singer, are in arms, and now that the public have refused to have more Pinafore, are concocting diabolical plots to afflict suffering humanity. Third-rate music teachers and crushed poetesses combine, and with a troop of misguided friends at their heels, Hector managers into producing "operas" queer both as to music and libretto. The services of the said young men and women who were once content to tackle hymns and anthems in the presence of admiring and sleepy congregations, but who now burn with a higher, if not hoier, ambition to be prima-donnas and primo-tenors, are in demand; and Chicago is in deepest mourning. One of the outcomes of the unhappy state of affairs detailed above was the production at this theatre on Monday evening of an "operative drama" entitled The Rival Cantiniers, the "music" of which was "composed" by "Professor" James Gill (appropriately named), and the libretto by Mrs. Kirkland. Gill is a music teacher of this city, and has been doing a rather brisk business of late on account of the cheapness of his tariff, if not the thinness of his lessons—twenty-two of the latter for a dollar being the "Professor's" terms I believe. Mrs. Kirkland is the wife of a red-faced Scotchman who shares with Harry Pearson the distinction of being able to stand up under more "bowls" than any two men in Illinois, and belongs to the select circle of literati to which Jumpy Jervis, Bill F. Sage and Otto Peltzer also lend a dim lustre. The "music" is about the sort of stuff that "Prof." Gill assigns as a first lesson to the seven-year-olds who largely compose his "class," while the libretto is so inane that it ceases to be funny after an act. Mrs. Jessie Bartlett-Davis and the drill of the Lackey Zouaves were the only creditable features of the performance. Mrs. Davis has shown ability as an actress, and her vocal powers are unquestioned. Mrs. Falk, who played the other vivandiere, is an agreeable concert singer, but on the stage she becomes ridiculous. I have no desire to be unkind, but I must protest against further appearances upon the local stage of that dramatic hulk, Harry Pearson, unless he can leave his train of "pupils" behind him. These young men, no doubt, play Mr. Pearson well for instructing them in "dramatic art," and their preceptor feels bound to afford them opportunities to worry the public. But I warn Mr. Pearson if he persists in this course that people will wisely avoid any entertainment with which he may be connected lest their good nature be too severely tested by the sorry lot of gawks whom Mr. Pearson delights to thrust into view at every opportunity. "Windmill"

Dexter, so called from the spread of his arms; Fred Wren, a good comedian, whose face eloquently expressed his disgust at the affair; J. McDonough and wife, and Pearson's pets or pests made up the cast. I failed to see a pretty face or form among the ladies of the chorus. Business opened large, but dropped. In fact the audiences would have been very thin after the first two nights had not foolish friends of the players formed theatre parties and thus encouraged them. I don't think you will be tortured in New York with this proud production of Chicago genius. Certainly not with the abatement of Gen. J. H. Haverly. To-night, 25th, the Tourists open. Hooley's: Kennedy's Our Girls comb, have put in the week here to very light business. With the exception of Helen Tracy Louise Muldener and W. H. Lytell, the co. is miserable. Mr. H. Custer Kennedy, an ambitious youth who recently played utility parts in Mary Anderson's co., has been the manager and "sole proprietor" of this co., which disbands after the performance of to-night. Young Kennedy has made himself very obnoxious to the ladies and gentlemen of the co. during the short period they have been out. Yesterday he tried unsuccessfully to bully Miss Tracy into playing this evening (Sunday), threatening that unless she appeared her fare to New York would be withheld. Miss Tracy's contract called for only eight performances a week, and she declined to appear, undismayed at the youthful Kennedy's threats. Miss Tracy, however, was approached by others of the co. not so well off financially, and at their entreaties she consented to play. So, Our Girls will be performed this evening for the last time by this co. The contracts of the co. call for a six weeks' season, of which four weeks have been completed. To attempt to recover for the breach of contract from Mr. H. Custer Kennedy, as some of the people say will, would be imprudent, as that young gentleman wisely carries his entire assets in his vest pocket. 26th, Kate Claxton in The Two Orphans, supported by C. A. Stevenson, De Vaudrey and Pierre, and Edward Arnott as Jacques. C. E. Petford has painted new scenery for the production. I don't think Miss Claxton will have great losses. May 3, John Dillon will be in Freaks of Fortune, by Greene and Thompson, but as the piece has not been as successful as anticipated, Lemons will be substituted.

Hannan's: Closed.

Olympic: All pantomimes are about the same after the transformation, but I think it would pay managers of this kind of entertainment to "give an old dog a new name." Humpty Dumpty should be rechristened, and there would be a little more draught to it. Nick Roberts' co. is fully as good as that of the only rival he has, Tony Denier. I suppose that Abbey and Circuit-of-Muskegon Hickey's party is not to be spoken of in the same breath with the shows of Nick and Tony. Roberts' clowns are called Grimaldi, Dromio and Pedro, and the first two manage to provoke more or less hilarity. The specious people are Carrie Howard, who is not bad looking and whose singing is not the worst I have listened to; Jeanne Miaco, one of the most graceful dancers in the business, and Ashton, Miaco, Whettony, Omweg, etc., gymnasts, whose performances are of the ordinary kind. The "Spanish Students" may be from Spain, but I doubt it. The last tier was made up of unmistakable Chicago supers. The "Students," whatever their nationality, play very well the guitar, mandolin and harp, and are the best feature of the show. Their selections are mainly popular—"The Marriage Bells are Ringing" and "Babies on our Block" exciting the gallery to frantic ebullitions of delight. Business fair. Frank Haight, advertising agent of this theatre, has gotten up a very neat programme. Sprague says that he has not leased his house to Dalziel, but merely lets that individual boss while he (Sprague) is away. James Barnes will be on hand to curb Mr. Dalziel whenever occasion requires. Barnes the stage manager has a benefit 14th, when the Aurora Light Infantry will appear in fancy drills. 26th, Pat Rooney's comb. May 3, Harry Webber in Nip and Tuck. Webber used to try and convince me that this piece was his own adaptation of Cacoyer and Varcol, but the bills now let the late J. H. Oxenford have the small amount of credit which attaches to the work.

Academy: George R. Edeson, the well-known comedian of Col. W. E. Sinn's Brooklyn Theatre, has starred here this week in Charles H. Morton's drama, The Poor and Proud of Chicago, a piece which exactly hit the taste of Mr. Emmett's patrons. Sheehan and Jones, the Sparks Bros., and Emerson, Clark and the two Dalsys were in the ohio. 26th, E. T. Stetson, who is again coming to the front since he had aside that absurd thing, Neck and Neck, appears in J. J. McCloskey's Kentucky. Next week is the last one of the season, which ends May 2.

Lyceum: Waif and Stray (The Mariner's Compass), with W. Hitchcock, alias Murdoch, and Frances Norton (Mrs. Hitchcock) as the "stars," has not caused a great deal of mortality among the patrons of this establishment—a fact which is passing strange, for surely no worse performers have appeared even at this museum of stuffed actors. Mr. Hitchcock-Murdoch is worked by wires, and would be a great card for John Till's Marionette show. The "scenery" was vastly amusing to the usually unimpassionable audiences which assemble here. Even they saw the grim humor in the comparison between the announcements on the bills and the pitifully poverty-stricken display on the stage. I sympathize with Mr. and Mrs. Job A. Lord, but more deeply with their dependents. Houses light. 26th, Donald McKay and the troupe of "Digger" Indians in a play named after McKay.

Halsted Street: 26th, John R. Allen and the stock in Rosedale.

National: 26th, G. R. Edeson and stock co. in Poor and Proud of Chicago.

Items: Andy Haight of Coup's Circus is in town.—Mme. Irshid plays Donna Diana at McVicker's to-night, supported by Emil Hochster's German co.—Robert Fox, the well-known Philadelphia variety manager, has been in town negotiating for the lease of the National Theatre. Fox will probably get it.—Sam Fort, agent Strategists, left for Baltimore 24th. Sam is looking out for the Academy in that city.—Dalziel's Oaken Hearts co. are annoying the people of St. Louis this week at Pope's. Fred B. Ward has been foolish enough to join this concern.—Nick Roberts informs me in the strictest confidence that his business is good—in fact large, and rammed the asseveration home with an invitation to take something and be introduced to Carrie Howard. Nick is a good fellow, and I hope he may never play to a small house or be stabbed by one of his Spanish students—a sentiment he may drink to when he reads this.—Jumpy Jervis has been converted to the Methodist faith, and on Tuesday evening last lulled a limited num-

ber of the brethren and sisters into uneasy slumber with his lecture on "The Mistakes of Ingersoll." Brother Jervis has not been seen in his accustomed haunts for some time, much to the delight of the barkeepers thereof, who have unanimously agreed to encourage Jumpy in his resolve to lead a moral and spirit-less life by wiping the old man's score from their slates. The saloon men, without exception, are highly gratified at the conversion of Brother Jumpy Jervis.—Nick Norton, as good a variety stage manager as there is in the country, will manage the new Evansville (Ind.) Theatre during the summer.—James A. Barnes has written a piece called Our Country Cousins for Alf and Lulu Lyman, and it will be brought out at the Olympic 10th.—J. Mortimer co. are at Fairbury, Ills., 26th, one week, Streator to follow. Harry denies that he is playing My Partner.—On the 20th, a young woman named Nora Ryerson, said to be a Milwaukee actress, obtained a judgment against Frank I. Frayne in Justice Meech's Court. Frayne is alleged to have engaged Miss Ryerson to appear in Mardo for the week at the Olympic, but sent her a letter saying that her services were not wanted. A letter was shown in court from Frayne to the young lady commanding "My dear little Nora," and ending "If you have the least regard for me I can return it ten-fold."—I understand that Miss Amy Lee is offended at me for a notice I gave her performance in Enchantment. Miss Lee is no doubt a very charming young lady, and to mollify her I'll say that her imitation of Aimee in the "Pretty as a Picture" song-and-dance was very nicely done.—Mr. David Henderson's opinion of Mr. Leander Richards n-Gulman of the Dramatic Nuisance is not an "office secret." By the way, I am assured that Mrs. Ada is the "fighting member of the family."—Henry C. Jarrett and John P. Smith are both in town, and as these managers have no affection for one another it is to be hoped they do not meet. Fun on the Bristol and The Tourists are playing each other hard.—Little Josie Sutherland has been playing Tot in Josh Whitcomb with Yankee Robinson, and the Fort Wayne papers commend the little girl very highly.—Gen. Haverly is in the wilds of Colorado. He is expected back to civilization in a few days.—Manager Hochster thinks he won't give German performances next year. He has lost \$2,000 this season.—The Frog Opera will be given at Central Music Hall May 17 by amateurs, for the benefit of the Half-Orphan Asylum.—Ada Somers, late of the C. C. Pinafore, is resting in Evanston.—A "testimonial concert" to Mrs. Louis Falk takes place at Central Hall 4th.—Another, to Hans Balatka, is set for 27th.—Master Jacky Hooley has bought a plug hat and imagines himself a man.—L. Marston, whose right name is Anthony Oheinstein, and who is a "pupil" of Harry Pearson, says he will "support Booth" next season. Anthony will probably carry a banner.—James Chisholm hit C. A. Byrne pretty hard in last week's Free Lance, as witness Byrne's squeals in the Nuisance.

St. Louis.

The week has been marked with very fine business at all of the houses, and the attractions have hit the public fancy very hard, to judge from the immense audiences gathered at the three leading theatres. That St. Louis is a bad show town—for bad shows—is not to be gainsaid. That the patronage bestowed on what is good and deserving cannot be excelled in any city outside of New York or Boston is equally so. This was demonstrated during the past week, when all four theatres did a splendidly paying business, notwithstanding the weather has been like June. There are not more than two or three cities in the country that make a similar exhibit—several cities have more places of amusement, but how many of them show a balance on the right side, at the close of the season?

Olympic: On Monday night the Pullman Palace Car Tourists opened to an immense audience, the house being completely filled. The piece was well heralded, and something very unique and amusing was looked for. The audience soon discovered that the performance was even more entertaining than they had anticipated, and a few minutes after the curtain went up there was one continuous roar of hearty laughter to be heard. And from beginning to end the nature of the fun was so varied and diversified that the laughter never ceased, although the extravaganza occupies over three hours in representation. William Mestayer has but few equals in character parts, and he presents several gems. His pasteboard "patter" shows an acquaintance with Dame Chance, and is only intelligible to a few, and it would be as well to cut on this. Henry Watson is probably the best German comedian who has ever appeared on these boards, and his keen sense of humor is aided by his vis comica. James Barton does some clever work in a quiet way, and W. H. Bray as the car porter was very funny, his song-and-dance being also artistic. J. N. Long was excellent in Italian and French dialect, and did some fine singing. The ladies were not less vivacious and sparkling. Jeannette Reiffert proved herself an excellent actress; Ethel Lynton captured many hearts by her sparkle and her personal attractions, while May Livingston, a lively and pretty blonde, was very clever in all she had to do. Rosa Cooks was suffering from a severe cold, and was therefore unable to show her fine vocalism to advantage. The car scene is a realistic gem, which could not be surpassed in its details. In the birth scene on Monday night, part of the scene tumbled down, but no damage was done. Business during the week was big. The play of Fairfax, with the Park Theatre co. in the cast, will be given the week of 26th.

Pope's: Matters were not completely in readiness on the evening of 19th for the production of Kiralfy's spectacle of Enchantment, and it was wisely decided to withhold the production until Tuesday evening, when it was given in complete detail to an audience which filled every nook and corner of the auditorium, and so complete was the success that at every subsequent performance seats have been at a premium. The ballet was large and attractive; the costumes rich and beautiful; the specialties original and attractive, consisting of gymnastics by Molva; the stair-step military band, loudly applauded; the miniature song-and-dance by Amy Lee, and the vocal selection by Henri Laurent and Blanche Corelli. Arnold Kirby performed a grotesque dance, which brought down the house. In the dramatic personae Amy Lee was one of the best soubrettes that has yet appeared in this city, and charmed with her sparkling acting, her pretty face and form and sweet voice, many of the St. Louis bloods. Virginia Buchanan was imposing as Rayleuse, while E. H. Lee, in the character of Maclon, did a fine bit of acting. J. F. Peters was very funny in the eccentric part of Don Lodas. Messrs. Harry Rainforth and J. M. Humphreys were also good in comedy parts. Young America made

a great deal of fun as a monkey, and in the scene with Don Lodas received an encore. Miss Tyffe, Meagher, Nagle, etc., attended to their work well. The scenery was of a magnificent description, and goes far ahead of anything seen in this city since George Deagle used to produce spectacular dramas at the Varieties (now Grand Opera House). The eighteen scenes are gems, the sets being absolutely grand, while several clever and ingenious transformations mark the progress of the piece. Taken in all, Enchantment might have been set down for a month's run earlier in the season. An extra performance will be given on Sunday evening. On Monday, April 26, Miss Dickie Lingard will appear in Oaken Hearts.

Grand Opera House: Modelled after the style of Tourists, Jarrett & Rice's Fun on the Bristol is equal to its confrere as regards a bright, lively and laughable entertainment. Its members are selected from the best ranks of variety people, while the Tourists are generally from the regular stage. There is nothing serious, reasonable, consistent or connected in Fun on the Bristol, but nevertheless the Irish specialties of John F. Sheridan, a talented and versatile young comedian, the extravagant song-and-dance and negroisms of William Courtright, the singing, dancing, and mirth-making of Harry Saville, Frank Tannehill, Jr., Myron Calfee, Mark Smith, William Hughes, Alec Jourdan, Agnes Halleck and Marion Fish, united in acting one of the most side-splitting and unmilitated bodge-podges of fun and frolic ever given here. From beginning to end the audience does not find time to stop laughing, and at the close they feel something like a pleasant exhaustion from the continuous fun. Business during the week has been very large both up and down stairs. On Saturday evening, April 24, George McManus, Will, will benefit, and as the house is sold already it is an assured success. Mac worked up the "snap" very shrewdly and will reap a harvest. Monday, April 26, Frank I. Frayne will appear in the drama of Mardo the Hunter.

Notes and Gossip: Lew Simmons and Frank Moran, in their negro act, are the leading attractions at the Theatre Comique this week; business fair.—Prof. Anderson, Wizard of the North, gave a gift entertainment at Mercantile Library Hall April 21.—A terrific gale struck St. Louis the night of Sunday, April 18. Many thousand dollars worth of damage was done; amongst other items reported, was the destruction of the octagonal iron building containing the diorama of "The Siege of Paris;" loss \$6,000, upon which there was no insurance.—Nick Roberts' Pantomime troupe and Spanish Students are announced to appear at the Theatre Comique April 25.—The garden concerts at Schneider's Garden commenced for the summer season April 22. The St. Louis Orchestra and the Knights of Pythias bands furnished the music.—George Bell, formerly assistant stage manager of the Grand Opera House, is in town, having finished his traving season.—The official announcement of the lessees of the Pickwick Summer Theatre has been made, this being as follows: General Manager, M. Louis Nathal; stage manager, James Vincent; musical director, W. E. Taylor; scenic artist, Sig. Fernando Orrigoni; prompter, Charles Blois; costumer, Charles Walk; prima-donna, Recia Murill, Agnes Storrs Vedder, Charlotte Hutchins; tenors, George S. Weeks, W. J. Dorgan; baritone, W. Luard; bassos, Louis Nathal, Charles Cluett; buffos, James Vincent and Fred Frear; basso profundo, E. H. Esselstyn. Rehearsals have been going on steadily and it is proposed to open the season early in May with Le Grand Duchess or The Chimes of Normandy. It is proposed to present French comedy in connection with the opera.

Brooklyn.

Park: Lawrence Barrett's engagement last week, when viewed from an artistic point, may be chronicled a veritable triumph. We are sorry that we cannot say the same of it in a monetary sense. Mr. Barrett presented his charming play of Yorick's Love throughout the week, with the exception of Friday and Saturday evenings and Wednesday matinee. Yorick's Love, to our mind, is one of the best plays now before the public. Its plot is masterly adapted by its author, W. D. Howells. The language well chosen; the situations, though startling at times, still never exceed the bounds of probability, and the spectator's attention is enlivened from the beginning by a carefully arranged series of culminations, each one stronger than its predecessor, until the grand climax is attained. Mr. Barrett as Yorick appears to great advantage, and his enactment of this role is deserving of being classed amongst the foremost impersonations of the leading players of the present day. The support was excellent; Ellen Cummins and Gustavus Levick as Mistress Alice and Master Edmund being deserving of unqualified praise. On Friday night Richelieu comprised the bill, and on Saturday evening Shylock and David Garrick brought the week to a close, the last-named play having been previously rendered at the Wednesday matinee. This week the Colville Folly co. appear in their best burlesques, the Magic Slipper, II (Treated) Trovatore, and Oxygen.

Haverly's: Dennis Thompson filled a profitable and pleasing engagement here last week—it being his first appearance on the stage of this house and his third visit to Brooklyn since Joshua Whitecomb developed from a sketch of the variety stage into a legitimate play and enjoyed its long run at the New York Lyceum in the Fall of 1878. Mr. Thompson's two previous engagements were played at the Academy of Music. Many changes have been made in his support since Joshua Whitecomb was last seen in this city, and the cast in its entirety we do not think is equal to former representations, the feminine members being the weakest. Tot, Roundy, Aunt Matilda and Cy Prime are played with all the old-time excellence by Julia Wilson, Ignacio Martinetti, and Mr. and Mrs. D. Nourse. Our young friend Martinetti is increasing so rapidly in stature that ere many more months shall have passed over his head we are afraid that he will have outgrown his part, and then where indeed will another Roundy be found that can equal Ignacio's? Several alterations are noticeable in the plot, two of the very best pieces of "business" in act second—"the cuspidore" and "champagne" incidents—being now completely eliminated. The play was neatly mounted and gave general satisfaction to all who saw it. This week Lotta begins a fortnight's engagement, opening in The Little Detective.

Novelties: Gus Williams is one of the few who have recently left the variety stage to espouse with any degree of success the legitimate. His play of Our German Senator has previously been seen in Brooklyn during his engagement at the Park in January last. It is a work of fair ability, the plot being quite interesting, and the denouements mer-

itoriously worked out. Mr. Williams' support includes the following people: D. R. Young, Hudson Liston, Archie Boyd, Albert Murdoch, Maggie Arlington, Jennie Harold, Katie Blancke and Dora Stuart. The latter lady as Mr. Williams' spouse, the Hon. Mrs. Adolph Dinkel, is very amusing, and for her earnestness and vim is certainly deserving of much commendation. Mr. Williams, as the Hon. Adolph Dinkel, displays considerable histric ability, and proves himself capable of entertaining his audience for several hours with a dash and "go" that many other stars might have good cause to envy. Mr. Williams' "make-up" is a genuine study, and is one of the best things of the kind now to be seen upon the stage. This week Annie Pixley transfers her version of Miss from the New York Standard to this stage.

Hyde and Behman's: Last week's bill at this popular resort comprised as its main features Charles T. Ellis and Flora Moore, in the sketch Eureka; Billy Barry, in one of his best old-time acts, The Murder at the Tall House; W. T. Dwyer, motto singer; Fields and Leslie, Irish sketch performers; Young Hercules, contortionist; Lou Sandford, serio-comic; Press Eldridge, negro comedian; Seaman, Somers and Girard Brothers, in song-and-dance; the whole commencing and concluding respectively with The Dutch Duellist and Bibbs vs. Bibbs. Tony Pastor's visit to the Park next week will make the opposition at this house decidedly lively.

THE NEW YORK MIRROR.

Duplan, Jouard and Juteau were very good in their respective roles. The chorus was large and well drilled. The following operas were given during the week: *La Fille de Madame Angot*, *Mignon*, *Le Petit Duc*, *Postillion de Longjumeau*, *La Belle Helene*, *Le Pre aux Clercs*, *Girofle-Girofle* and *Cloches de Corneville*. This week, *Milton Nobles* in *The Phenix* and *Man of the People*. May 3, *Annie Pixley* in *M'iss*.

New Central Theatre: Patrick and Harrell's *Ixion* Burlesque comb, held the boards for last week. *Ixion*, or the Man at the Wheel, was the feature of the performance, which was very creditably given. Any one admiring the scarcity of dress and the display of limbs on the stage, had their fill at this house during this engagement. The following also appeared: *Florence Sherwood*, vocalist; *Jeffreys Warner*, change artist; the Grinnells; John McVicker's, specialty artist, and the Leons, acrobats. This week, *Marie D'Est's Minstrels* and the *Deckstader Novelty co.*

Maryland Institute: May 3, *Isabel Maret* will take a benefit, when *Rip Van Winkle* and *Deborah* will be presented. *Henry Maret* will play *Rip*.

Items: The eighth and last Peabody Symphony concert was given 24th. *Eliel Baraldi* was the soloist. The orchestra played Gade's symphony in C minor and Hamerik's Jewish Trilogy.—At the Masonic Temple 26th, the captain and crew of the English steamer Peruvian (Allan Line) will give a nautical concert for a charitable object.—Forepaugh's Circus 27th, four days.

Cincinnati.

Grand Opera House: John Dillon's engagement has proved a dire failure, both from an artistic and financial point of view. The press endeavor to shield the play, *Freaks of Fortune*, but with his present company the very best piece written would prove tedious. Lancashire Lass was substituted on Thursday evening and continued through the balance of the week. Some ten years or so have passed since last our optics came to a focus on Lancashire Lass, but our remembrance of her is somewhat different from the production by the Dillon comb. 26th, *An Arabian Night*. May 3, *Dr. Clyde*. Pike's Opera House: Monday night, 26th, *Pirates of Penzance*.

Heuck's Opera House: "It is a cold day" when this house gets left. An attraction may be a complete failure at other houses, but should they return to Heuck's and manage their business properly they will be made happy. *Nip and Tuck* comb, has been with us before this season, and each visit has scored well. Every one witnessing the maneuvers of the two detectives detect there an excellent vein of character acting which they are not likely to forget. 26th, *Big Four Minstrels*.

Items: Franz Tettendorf has secured Robinson's Opera House for the appearance of the German actor, Carl Axtman, May 9 and 16, supported by a co. from Milwaukee.—Eugene Blitz, manager of the Coliseum, left for the East yesterday to fill position as assistant manager of John H. Murray's Circus.—Tommy Adams, Annie Raymond, Emma Rogers, Harry McAvoy and Lottie Winnett left last week for Louisville.—Frank Hawley, a friend of Jack Hooley and our Chicago correspondent, is now in advance of the Pirates of Penzance Co. B.—J. B. Corey, ahead of W. H. Power's Dr. Clyde, was in the city last week.—Bob Miles took a trip to Eaton, O., last week.—James Collins of Heuck's is back from New York, and speaks in high terms of his treatment on the "Square."—John Pierrepont, the manager of The Saints and Sinners comb, glided through Ohio last week in the interest of same.—Manager Whalen of Louisville was in the city last week.—George W. Ryer of Arabian Nights, and Manager Ward of Theatre Comique, are in the city.—Retlaw and Alton, gymnasts, left for St. Louis 22d, to join Cooper and Jackson's Circus.—Adah Foy has returned from her "Grand Rapid" expedition.—The sale of seats at auction for the May Festival amounted at the end of the second day to \$25,810, \$100 being the highest bid.—Wilhelmi, the great violinist, will give two concerts at the Highland House on the evenings of 30th and May 1, assisted by Max Vogrich, the Hungarian pianist, and Mine Salvette, a soprano, and orchestra.—Frog Opera will be produced at Pike's in May.—Mrs. Scott-Siddons will give readings at Robinson's Opera House Friday and Saturday evenings, 30th and May 1.

Philadelphia.

Walnut: The Boston Theatre co. have entered upon the second and last week of their engagement, presenting *Two Mothers* before a full house. The piece is founded upon the *Tichborne case*, an adaptation of which was produced about three seasons ago at the Chestnut. The story of the piece runs thus: Joe Burton and Sir Lionel Ravenwood bear a close resemblance to each other in person and feature. Burton, who is married, is in love with the sweetheart of Sir Lionel. In order to obtain her as his bride he murders Sir Lionel while on a voyage to Australia. The vessel is wrecked, but Burton, after reaching Australia, returns to England, impersonating Sir Lionel. He deserts his wife and mother, and leads Sir Lionel's mother to believe he is her son, and succeeds in his scheme. His wife, however, becomes acquainted with his knavery, and is determined to expose him. She follows him, but is drugged by him and placed in front of a train-car, with a view of putting her out of his road. With all his villainy he is about securing the girl and all the Ravenwood estate when he is exposed and foiled in his diabolical scheme. The piece is well strung together, containing many interesting scenes, and affording ample opportunity for emotional acting, particularly when the mother and wife of Burton meet. Mrs. Joseph Barry and Rachel Noah, who appeared in these two characters, convinced the audience that they are actresses of extraordinary ability. Keeue did not seem to have a clear conception of the character of Joe Burton. The stage and scenic effects were marvels of beauty and splendor. The piece will have a successful run. May 3, *The Royal Middy*.

Arc: George Hoey's new play, *A Child of the State*, was produced in magnificent style before a very large audience. As the play is running at Wallack's in your city, a resume of the plot is unnecessary. The co. is composed of artistes well-known to our theatre-goers, as they were the principal members of the late Chestnut Street Theatre co. In preparation, *All the Rage*.

Park: *Annie Ward* Tiffany and co. appear this week in *The Child-Stealer*. Miss Tiffany played *Jane Rutherford* a short time ago in this city, but has made a decided improvement in this character as rendered on Monday night. She has made the emotional her study, and will, it is hoped, succeed. The support is very poor. *Miss Tiffany* is a great favorite in Philadelphia.

May 3, *Augustin Daly's co.* in *Arabian Night*.

Academy: Second and last week of *Humpy Dumpty*, to overflowing business.

Chestnut: *Boccaccio*, which is drawing fair audiences, is now in its fourth and last week. May 3, *James E. Murdoch*.

Broad: *Hearts of Oak* has been produced in splendid style. It had a successful three weeks' run at the Arch earlier in the season.

Wood's Museum: *Lillie Hinton* still retains her popularity, and plays *Little Barefoot* during the present week. Harry Wilson appears in *Rip Van Winkle* at the matinees. Manager Wood receives a benefit, 30th.

New National: And still another in the field. The *Ixion* Burlesque and Novelty troupe appeared on Monday before a crowded house.

Grand Central: Walter Mack, Max Arnold, Frank Avery, Edward Lerue, Kitty O'Neill and Lillie Howard. Miller's: William, George and Rufus Brazier, John and Lea Peasley, Mons. Ventini and Bessie Randolph, Maud Leigh, Mason and Wesley, and Wood and Weston. Alhambra: James S. and Katie Edwards, Topack and Moore, D'Alve Sisters, Kitty Gardener, Favor and Shields, Viola Clifton and Lee Gordon.

Ohio.

Opera House: Bartley Campbell's Fairfax was the attraction last week, but I regret to say that its merits were not fully appreciated, and the attendance (with exception of one or two nights) was discouragingly small. Fairfax is certainly a beautiful and intensely interesting play. While it lacks the thrilling climaxes which distinguish *My Partner* and *The Galley Slave*, it is strong from beginning to end with pearls of poetry and sentiment, and the effect as a whole is highly pleasing. It is excellently acted by Mr. Abbott's splendid co., which includes the well-known names of Agnes Booth, Sydne Cowell, Joseph Whiting and W. J. Ferguson. The first named lady, as Gladys Dean Clarke, acts with the rare intelligence and power which is characteristic of all her work. Miss Cowell is "a nice girl," and her coquettish manner reminds one strongly of Lotta. Mrs. G. H. Gilbert is a motherly-looking old lady and gets through the "pose-pose scene" very comically. Joseph Whiting was warmly welcomed by his many friends and admirers, and appeared perfectly "at home" in the character of Dr. Guy Gaylord, "a bachelor, aged 40." Mr. Ferguson's portrayal of the Tramp was simply perfect. The lesser characters were all in able hands. A new and handsome tropical scene, by Mr. Papcky, lent additional interest to the second act. Soothern opens 26th with *Lord Dun-dreary*. His engagement is for four nights only. Next week *Carmcross' Minstrels*.

TOLEDO.

Wheeler's Opera House: Rice's Evangeline co. appeared, 21st, to a large audience, and gave an excellent entertainment.

Items: Work has begun upon Mr. Bookwater's new opera house, and there can be but little doubt it will be completed, all save ornamentation, by the 1st of September.

It will be the royal Thespian palace, and during the next season managers will have no cause to growl for want of a first-class opera house. Pedretti, the Cincinnati fresco artist, has the contract for frescoing the above house.—This city will have two first-class opera houses next season.

A. C. Black has decided to remodel his house, and has engaged Cobb of Chicago, who built the new Zanesville Music Hall, to prepare the plans.—*The Mirror* is on sale every Friday evening at Prince & Co.'s, Market street.

plot, in which Totbury Simms (W. H. Fitzgerald), Emily, the Doctor's daughter, (Della Palmer), Lord Hammond (W. S. Schmitt), and Lady Hammond (Ida Van Courtland), are more or less interested. Joseph Meeker, a retired jeweler, is fairly taken by John L. Wooderson. The play as a whole is quite pleasing. Co. opens 26th for a week at Louisville, Ky., thence Cincinnati, St. Louis and Chicago, each one week. Arabian Night comb. has cancelled. G. A. Nunez's book-store, where it arrives every Saturday morning.

BILL-POSTING CO., will commence building next week two large bill-boards, one 150 feet, the other 100 feet long. THE NEW YORK MIRROR is for sale at Pliny Crume's book-store, where it arrives every Saturday morning.

TERRE HAUTE.

Rice's Evangeline troupe 17th to a full house. W. C. Coup's Mammoth Shows 21st to big business. Jane Coombs 23d in Engaged to a good house and appreciative audience. Lawrence Barrett is booked for May 11.

ROCK ISLAND.

Harper's Theatre: A full house greeted Our Bachelors, presented by Robson and Crane, 21st. Hi Henry cancelled his engagement for 22d, and appeared at Timm's Hall, Moline, 21st and 22d to fair biz.

AURORA.

Opera House: 13th, Frank Frayne and co. to fair house, 24th, Ben Cotton and his daughter Idalene, to good houses afternoon and evening. First-class show.

RICHMOND.

Janauschek at the Grand, 27th. Prospects big. Haverly's Juvenile Opera co., extensively advertised for the 23d, have cancelled. Their engagements at Terre Haute and Evansville have also been postponed. Max Zoellner is in advance of Janauschek. Jane Coombs is again doing Indiana. Sells Brothers Circus advertising car arrived last week. Every available board in town is ablaze for May 4. Most of this season's attractions have arranged for dates next season, pretty good evidence that Richmond, considering her Quaker element, has given satisfaction.

LAFAYETTE.

W. C. Coup's Great United Circuses came 22d, and showed to immense crowds. Nothing at the Opera House this past week. Nick Roberts' Spanish Students are billed for 26th. Sells Bros. show will come 8th.

ILLINOIS.

DANVILLE.

Opera House: Salsbury's Troubadours, 22d. As predicted, they had the pleasure of playing to a well-filled house. Baird's New Orleans Minstrels, 24th, to a good paying house. This co. is a weak one, not possessing singing talent enough to fill one chair on the end, although they advertise eight. The only redeemable feature of the entertainment was the eloc dancing. This week we have the New York Juvenile Pinafore co., 26th; Anthony & Ellis' Mammoth Uncle Tom's Cabin co., 29th; Jefferson as Rip Van Winkle, 30th, and Buffalo Bill, May 1. All the above are well billed.

Item: Messrs. Ruch & Jenkins of this place are arranging to take a co. on the road, to start early in the new season.

BLOOMINGTON.

Opera House: McAllister's Minstrels 20th, to good house. Since their last appearance the co. has made a number of additions of first-class artists, and gave a highly amusing and entertaining performance. Booked: Nick Roberts' Humpty Dumpty May 1; Galley Slave 5th, and Little Concert co. 13th.

Durley Hall: John McCullough in Virginius 17th, to one of the largest audiences of the season. The audience testified their appreciation by complimentary calls before the curtain. Frank I. Frayne in Si Slocum 21st, and Mardo the Hunter 22d, to light houses. The plays abound largely in the sensational, and called forth unbounded applause.

MICHIGAN.

DETROIT.

Whitney's Grand: Anna Dickinson read her tragedy, Aurelian, 19th, to a delighted audience. It was an important event and received unanimous praise. 22d, Manager Kidder's first benefit occurred, and though it was by no means as substantial as he deserved, owing to shortness of time and press of business preventing it from being better attended to, still the entertainment was a good one. The Graves comb. presented Soldier's Trust, with G. C. Boniface as Corporal Antoine. Friday night and Saturday matinee, Soothern drew very large houses to see his Lord Dundreary, and on Saturday night the Crushed Tragedian was presented to a "crusher." Not an empty seat in the house. The co. supporting this inimitable comedian was entirely satisfactory. The latter play made an instantaneous success, and Soothern was called out and applauded to the echo after each act. This week Rice's Evangeline, at close of week, for two performances. The following week the Graves comb. return for the purpose of presenting their new play, entitled *Jerisice the Jugger*, in which Boniface is said to have a strong character part. Following this party comes the long-expected Tourists, who are expected to do an immense business, as the reports of their great hits elsewhere have aroused an interest to see them.

Detroit Opera House: Mary Anderson scored another triumph indeed on her recent appearance here. The houses were filled to overflowing; that of Wednesday night (on which occasion Love was played) was the largest I have seen this year under its roof. It was a magnificent performance and deserved the enthusiastic reception it received. Mary Anderson, like John McCullough, Barrett and others, took time to bring our playgoers to her feet, but henceforth she holds them captive as those of other cities. Her co., under management of Dr. Griffin, is an excellent one. Milnes Levick did splendid work. Route ahead was through Canada. Toronto last three nights of past week. This week John McCullough, a great favorite with the public, gives three of his most famous presentations, viz: Spartacus Othello and Virginius. The co. supporting him is a grand one, including F. B. Warde, John A. Lane, H. C. Barton, H. Langdon, all familiar faces to us, and Kate Forsyth, whom we have yet to judge upon. Next week Collier's Union Square co. in A Celeste Case three nights.

Items: Manager Kidder leaves on Monday for St. Louis, whence he will go to Chicago, Cleveland and New York, taking charge of Scott-Siddons, in whom he and Mr. Whitney are managerialy interested. He will continue as business manager of Whitney's Opera House until August 1, at which time his contract expires.—Messrs. Hough and Shaw, assistant manager and treasurer respectively of the Detroit, takes their benefit soon, on which occasion Our Goblins will repeat their unique entertainment.

GRAND RAPIDS.

Powers' Opera House: 21st, John McCullough, supported by F. B. Warde and an excellent co., appeared in Richard III, before a large and delighted audience. Mr. McCullough, upon being called before the curtain, bespoke a few kind words of the king of comedians and prince of good fellows, Mr. E. A. Soothern, who was to appear at this house on the following evening. 22d, Mr. Soothern appeared as Dundreary in Our American Cousin, before one of the largest audiences of the season. The supporting co. is

a good one, and the performance gave unbounded satisfaction. 23d, the Pat Rooney comb. appeared, for the second time this season, before a good-sized audience. The co. is comprised of first-class variety artists, and succeeded in pleasing all who witnessed the performance. Anna Dickinson reads her tragedy to-night, (24th). Booked: 27th, Rice's Evangeline; 30th and May 1, George C. Boniface; 3d, Lawrence Barrett; 7th and 8th, Pirates of Penzance.

Luce's Hall: This house was occupied on the 20th by May Fish and her British Blondes, who succeeded in giving the most disgraceful entertainment ever witnessed in this city, before a large and apparently well pleased audience.

Smith's: Owing to the strong counter-attractions at Powers', the business at this house has fallen off considerably during the past week. The entertainment presented is a fair one, and includes W. S. Lowrey and his drama, Bertha; Conner and Cannon, Irish song-and-dance artists, and Lew and Lena Cole in songs, dances, etc.

MUSKEGON.

Haverly's Colored Minstrels 19th and Miles' Juvenile Pinafore co. 20th, both to good houses. John McCullough, supported by Fred B. Warde and a good co., to a \$500 house 22d. H. C. Barton of this co. read the opening address at the dedication of the Opera House two years ago. Booked: Haverly's Juvenile Pinafore co. May 17; Robinson and Crane 25th; J. K. Emmet 26th.

KALAMAZOO.

17th, Haverly's Genuine Colored Minstrels to \$310.75. 22d, Miles Juvenile Opera co.; light house; performance very fair. Frederick Paulding to-night (23d) in Hamlet; to-morrow night in Merchant of Venice; prospect is that business will be very good. Rice's Evangeline comb. 25th. Our Girls comedy co. 27th disbanded. Anna Dickinson will read her new tragedy, Aurelian, 29th.

WISCONSIN.

Grand Opera House: E. A. Soothern, supported by his own co., appeared at the Grand Opera House 19th, 20th, 21st. Our American Cousin was given 19th, 21st; Crushed Tragedian 20th. Business was the largest of the season, the house being packed to the doors each night. Manager Marsh deserves credit for the fine attractions he has presented at the Opera House this season.

Items: Mr. Soothern appeared at Grand Rapids, Mich., 22d; Detroit 23d, 24th.—The manager of the Dickie Lindberg co. was to have produced for the first time on any stage a new play entitled *For Honor Sake*, by Lawrence Moor of this city, but owing to some other arrangements the play will receive its first production in Chicago.—Academy closed.

BELOIT.

Goodwin's Opera House: 20th, Martine, with his old-time tricks and presents, to good house, galleries jammed. Cause, cheap rates of admission—certainly from no merit of his performance. The Arion Swiss Bell Ringing billed for 24th. Harry Weber's Nip and Tuck comb. booked for May 12, at which time they will in all probability play to a big house, as they made many friends at the time of their visit here in January last. Hi Henry's Premium Minstrels have written for dates.

Item: Robins' Circus has been invited to exhibit in this city by Common Council and leading citizens.

RACINE.

Opera House: Katie Putnam, always a favorite here, played 20th and 21st; Tuesday evening as Child of the Regiment to a full house; Wednesday night in The Little Treasure. Large and appreciative audiences. Katie is as vivacious and pleasing as ever. By general request she will revisit us in three weeks. The support, as a whole, was not good. Sprague's Georgia Minstrels 22d to a poor house. Poor show. Coming: May 3, Pat Rooney; 5th, Robson and Crane, in Sharps and Flats.

NEW YORK.

Academy of Music: The ever welcome Eliza Weathersby and Nat C. Goodwin, Jr., opened in Hobbies, appearing before good-sized audiences the first three nights of the week. Miss Weathersby was evidently laboring under the disadvantage of a severe cold, and

THE NEW YORK MIRROR.

5

strongest of the many good bills offered by Manager Shelby.

ALBANY. Leland Opera House: Maggie Mitchell and co. during the past week, to fair business. Miss Mitchell is a great favorite in this city, and the announcement of her name is an assurance of a succession of large houses. The supporting co. was very competent; in fact, one of the best that has appeared this season. Mr. Harris, Julian Mitchell and Lettie Allen are particularly worthy of mention. Lorle, Fanchon, Jane Eyre and Little Barefoot were presented during the engagement, 26th, Rice's Surprise Party, May 5, Haverly's Mastodons.

Tweddle Hall: 20th, Clara A. Spence, in readings, assisted by Henrietta Beebe and Jasper Monroe, to a large and delighted audience. Miss Spence, who is a resident of this city, and recently made a successful debut in New York, gives great promise in the profession she has chosen. 23d, the Weathersby-Goodwin co., in Hobbies, to a large and vastly amused audience. Jennie Weathersby's make-up as the Fairy was decidedly original, and she came in for no small share of the applause.

Items: Maggie Mitchell, although suffering from severe indisposition during her engagement here, struggled through her different roles in a highly commendable manner.—Clara Spence was presented with two very handsome floral offerings on the occasion of her debut here.—Carrie Turner, a professional reader of this city, will shortly make her debut on the dramatic stage, in the role of Armande Chandos in *Led Astray*. She will be supported by the best local talent, including Samuel E. Wells, elocutionist.

KINGSTON.

Music Hall: Eager's Juvenile Pinafore co., under the management of Ben Sweet of Poughkeepsie, drew fair houses 20th, 21st, 24th. Aunt Polly Bassett and her big boy Jedediah in Singin' Skewl and Bric-a-Brac 26th, 27th, 28th. Young Apollo Club May 5. Anthony and Ellis' Uncle Tom's Cabin May 8. New Orleans Minstrels May 10.

Washington Hall: Aunt Polly Bassett and Jedediah 29th.

Sampson Opera House: Eager's Juvenile Pinafore to fair houses 22d, 23d.

Items: By general request Maggie McL. Eager cancelled her date of the 24th for Maxwell's Opera House, Saugerties, and presented Pinafore with her company for the fifth time in Kingston at Music Hall on the evening of the 24th.—O'Sborne's Comedy co. have at last succumbed to bad business. They dissolved at Goshen, N. Y., on the 22d. They deserved a better fate, as they were one of the few really good companies on the road. Mr. Osborne has our heartfelt sympathy.—Genial Ben Sweet of the Collins Opera House, Poughkeepsie, has our thanks for courtesies extended to THE MIRROR correspondent at Kingston.—Business is quite brisk at present, and I am happy to inform you that THE MIRROR is increasing in popular esteem, while the Slush-bucket has found its level in Kingston among obscene literature, with its foster-brother, the Tomhawk.

ROCHESTER.

Grand Opera House: The Weathersby-Goodwin Frolics presented Hobbies 22d to a large house. A strong co., under the management of J. M. Hill, will occupy the boards during the week ending May 1, presenting All the Rage. This engagement will close the regular season under the present manager.

Corinthian Academy of Music: This popular house will remain closed, except to amateur entertainments, until May 1, when the Alice Oates Comic Opera co. will appear.

Items: Manager Leutchoff of the Academy has been appointed teller in the Mechanics' Savings Bank.—The Corinthian Academy of Music must not be confounded with the Academy of Music, a small concert hall on State street.—Manager E. F. Benton of the Grand has been tendered a complimentary benefit by a number of citizens.

BATAVIA.

Opera House: Sutherland Concert co. 30th. Manager Beecher is to bring Remenyi May 4. He will end the season with Mrs. Scott-Siddons.

Items: 17th was the last of Annie Ward Tiffany's traveling season of thirty weeks, and the co., which has been successful, disbanded here. Mr. Garnett, in behalf of the co., presented the star with a handsome toilet set. Next season Miss Tiffany will star in a new play. This will probably be Norah's Vow, written for Agnes Robertson, and in which the latter has successfully appeared in England.—George R. Ward, a Brockport man, has leased the Le Roy Opera House for five years.—The Boston Ideal Pinafore co. played in Lockport 19th, under a local manager who guaranteed them \$600. The experiment cost the manager \$350.

JAMESTOWN.

Allen's Opera House: 19th, Prof. J. B. Roberts of Philadelphia and amateurs appeared in Hamlet, to small house. Performance will be repeated 24th. Tony Denier's Pantomime comes 26th.

Items: A. E. Allen, proprietor and manager of the Opera House, will put a circus on the road the coming season, opening probably at this place about the middle of May. One of the leading attractions will be Reiche's full stud of Bronco horses, from the New York Aquarium.

SYRACUSE.

Wieting Opera House: Democracy, by State Convention comb., 20th, to packed house. For the fourth time this season the Boston Ideal co. gave Fatinitza, to a jammed house, 23d. Having already spoken of the excellence of this popular co., further comment is unnecessary. En route: Buffalo Bill, 27th; Joe Murphy in *Kerry Gow*, 26th.

Grand Opera House: Closed during the week. Coming: All the Rage, May 3.

Item: Your correspondent wishes to thank genial Manager Lehnen for courtesies extended during the progress of the convention.

ONEIDA.

Devereux: May 19, Agnes Wallace troupe. Jane Coombs will come in May.

Conroy's: 24th, Oneida Community troupe in Pinafore; second appearance. Miss Daniels' Juvenile Opera troupe will present Fatinitza 27th.

Item: Mr. Conroy, late manager and owner of Conroy Opera House, died April 21. Renwick will manage Opera House for the present.

BINGHAMTON.

Tony Denier's Pantomime 20th to a packed house. The troupe gave excellent satisfaction. Coming: 28th, Buffalo Bill.

OSWEGO.

Tony Denier's Humpty Dumpty 21st to the largest audience of the season, who enjoyed it greatly. The Lilliputian Opera co. booked for 10th.

OSWEGO.

W. C. Mitchell's Pleasure Party in Our Goblins returned 19th to good business.

They give as fine and as laughable an entertainment as I have seen this season, and deserve full houses wherever they stop. Buffalo Bill came 21st in Buffalo Bill at Bay, and drew a good house. He does some good rifle-shooting. Joseph Murphy in *Kerry Gow* 28th. Remenyi May 3. Tony Denier cancelled.

HORNELLSVILLE.

Shattuck Opera House: 21st, Mitchell's Pleasure Party made their second visit, and presented Our Goblins to a large and delighted audience. The acting of Drew and the singing of Miss Gordon deserve special mention. 23d, Tony Denier's Humpty came to big biz. George H. Adams (Grimaldi) is the feature. Richmond and Von Boyle will elect our Candidate for a second term here on the 30th, and probably by a big majority. The Tragedians of Kalamazoo come May 1 in Our School Days. Buffalo Bill is thoroughly billed for May 5. Dr. Shattuck has communications from Managers William M. Paul and Harry Bernard, the former securing the 10th and 11th, and the latter the 22d of May. Business promises to be good for some time.

New Jersey.

JERSEY CITY.

Academy of Music: Fanny Davenport played here 22d, 23d and 24th, with matinees to good business. London Assurance and Oliver Twist were given Saturday evening as a double attraction. The performance closed at 12 p. m., after omitting four scenes of Oliver Twist. Booked: The Tragedians of Kalamazoo, 30th and May 1.

Central Theatre: Business has been good this week, and the following are the arrivals: Mealey and Mackey, Frank Bolton and Ada Bradford, Sharpley and West, Nellie Hague and Mabel Cole.

Opera House: Hartzmann's Gift Show, 23d, to small and disappointed house. Nothing booked.

Items: Josephy appeared in Grand Concert, 26th, to a large and fashionable audience.—Cooper & Bailey's Monster Circus is billed for May 1.

NEWARK.

Grand Opera House: 20th, Tony Pastor's comb., to an immense house. The Princess Toto, which was booked for 21st, 22d, failed to come up to the scratch for reasons best known to themselves. Booked: 30th and May 1, Criterion Comedy co.; May 5, Jefferson in Rip Van Winkle.

Waldmann's Newark Opera House: 26th, week, the Fieldings, Minnie Lee, Mabel Harcourt, Niles and Evans, Wilkinson Bros., Conway and Egan, and the drama Retribution.

Waldmann's New Theatre: 26th, week, Isidore Davidson in *A Friend Indeed*. There is also a variety olio.

Park Hall: 21st, 23d, A. P. Burbank, to large audiences.

Library Hall: 21st, Kate Field in her Musical Monologue, to a light house.

TRENTON.

Taylor Opera House: 19th, Tony Pastor's comb. co. gave a very fine show. The audience was large and very enthusiastic. 21st, Fannie Davenport gave us Pique. Business was light, not because Miss Davenport has no drawing power here, but because Marcus Mayer, her manager, advanced the price of admission. This is a great mistake, as I don't believe the people here would pay an advanced price to see even the "divine Sara" herself—hysterics included. Our ebony population turned out in goodly numbers 23d to see Callender's Georgia Minstrels. Richmond & Von Boyle played here 24th to a fair house. Booked: Collier's Celebrated Case May 1; Jefferson 3d; Emma Abbott Opera co. 6th; Carncross' Minstrels 9th.

PENNSYLVANIA.

PITTSBURG.

Opera House: The Colville Folly co. gave seven meritorious performances during the week closing 24th. The co., though not quite as strong as when last here, was very well received, and on the whole gave good satisfaction. Eme Roseau, the bright popular star, added much to her local reputation by some clever acting and fine singing.

For the benefit of my brother scribe at Columbus, O., I will state that "the regular coker of the co.", Kate Everleigh, showed up to good advantage, and fully sustained her Columbus reputation. Ella Chapman, Ada Lee and Alice Wright looked as charming as ever, and were well received.

The comical trio, Roland Reed, R. E. Graham and A. W. Maffin, were ludicrously amusing, and succeeded in winning many rounds of applause. The singing of Ambert, De Smith, Adair and Fraile was good, and took well. This feature, augmented and properly worked, might make a Spanish Student racket for Manager Colville. Business averaged good. This week Emmet in Fritz in Ireland, May 3. The Professor, 10th, Haveley's Mastodons, 17th, Kate Claxton.

Pittsburgh.

Parshall Opera House: Joe Murphy in *Kerry Gow* comes May 19.

Circuses: Robert Stickney's Circus and Menagerie May 8; Forepaugh's May 19.

HARRISBURG.

New York Miniature Pinafore co., to crowded house 26th. Union Square comb., to poor house, 28th. Booked: Emma Abbott, Salsbury's Troubadours and Jefferson.

Rhode Island.

PROVIDENCE.

Opera House: The Pirates of Penzance came upon us last week, under command of Major J. B. Pond, and certainly achieved a great success. Every night and Saturday matinee very large and fashionable audiences assembled and showed their appreciation of the efforts of this fine co.

That the co. is an exceptionally fine one all agree, and the pleasure derived from their singing and acting, the continuation of large houses fully testify. The co. return to the Globe Theatre, Boston, 26th for two weeks, then to Brooklyn, N. Y., one week, after which they open at the Fifth Avenue Theatre, N. Y.

This week Manager Hackett gives us four nights of jolly fun with The Tragedians of Kalamazoo, after which for two nights Tony Pastor, with what is said to be a stronger co. than ever, will occupy the house.

Low's: Another new play was brought out at this house last week. I do not think the author will be very much elated at its success. Unfamiliarity with the text and business were the most noticeable features during the first part of the week, which was in a degree remedied later, but the houses were very thin, and somebody will probably wake up some day to the fact that Providence's theatre-goers are about tired of rehearsals of new plays, 29th, 30th, the San Francisco Minstrels, with George Thatcher and a good party of comedians. May 3, the Boston Theatre co. will appear to rehearse their new play.

Theatre Comique: Arrivals—Ella Mayo, Larry Toooley, Morillo Bros., Goldie, Steele and Sallie St. Clair, Alice Bateman, etc. Afterpiece is by Larry Toooley and called The Persecuted Dutchman.

WOONSOCKET.

Music Hall: Manager Horton took his third annual benefit 20th, and had a crowded house, as he deserved, showing that his efforts to bring us first-class co. are appreciated. All the Rage was presented the second time this season, and secured another big hit. The full comet band volunteered their services and discoursed excellent music.

Henderson & Crane's Dime Show 26th week.

Items: Cooper & Bailey's Circus comes May 26.—Barnum gives us the go-by. I am informed he takes in but twelve towns in New England this season.—Nothing new booked.

NEWPORT.

Bull's Opera House: The Hyers Sisters' Ideal Uncle Tom's Cabin co., under the management of C. H. Smith of Fall River Academy of Music, appeared 21st, to a large and appreciative audience. Sam Lucas as Uncle Tom was capital. Nothing billed for week of 26th.

Item: Annie Pixley co. were to have appeared 19th, but did not show up.

Massachusetts.

SALEM.

Mechanic Hall: Redpath and Brown's tableaux of *A Trip Across the Continent* were given, 19th, to ordinary business. The Rice Surprise Party played Revels, 20th, 29th, Tony Pastor's troupe, 30th and May 1, Juvenile Pinafore co. May 10, Gus Williams' Our German Senator comb., 15th, Maggie Mitchell, 17th, John T. Raymond, 29th.

BROCKTON.

Opera House: The Hyers Sisters' comb., presented that venerable production 22d to a large and well pleased audience.

Collier's Bunker's Daughter comb., at Academy of Music, Fall River, Mass., 29th.

Georgia.

ATLANTA.

De Give's: Haverly's Juvenile Pinafore co. closed a two nights' engagement and matinee 17th to good business. The co. is excellent. Ford's Comedy co. is billed for 30th and May 1, with matinee.

Item: Our opera house will be closed about July 1 for a few months for renovation.

They give as fine and as laughable an entertainment as I have seen this season, and deserve full houses wherever they stop. Buffalo Bill came 21st in Buffalo Bill at Bay, and drew a good house. He does some good rifle-shooting. Joseph Murphy in *Kerry Gow* 28th. Remenyi May 3. Tony Denier cancelled.

WILKES-BARRE.

Charlotte Thompson, ably supported by George Learock, in *Jane Eyre*, 19th, and Lady of Lyons, 20th, to fair business, but nothing like what she deserved. Salsbury's Troubadours, under management of C. D. Hess, delighted a large audience 23d. Joseph Murphy in *Kerry Gow*, 24th, to light business; performance excellent.

Items: Charlotte Thompson has in preparation a new piece called *The Planter's Wife*, which she will present here on the 7th of May.—The McGibeny Family is booked for May 10, 11 and 12, under Manager Mishler.—During the performance of the Troubadours the stage accidentally caught fire. Nellie McLean, with great presence of mind, caught up some old garments and managed to smother it before it had gained any headway, for which act she received the hearty plaudits of the audience.

EASTON.

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SPRINGFIELD.

Barney Macauley in Uncle Dan'l 21st, to fair business. Play and troupe gave good satisfaction. Minnie Madder as Clip was very fine. Tony Pastor 23d, to good business. This is without doubt the finest troupe Mr. Pastor has ever brought here. The burlesque Emigrant Train took immensely. Rice's Surprise Party in Revels, to large audience, Richard Golden took the part of Scarbrand, in place of Louis Har-

risson, who has tried his hand at playing a party of Louisiana Jubilee Singers in this city and surrounding towns, and has come out ahead every time. Joe is a good boy and deserves success.—Eddie P. Smith will remain in Salem until the Fall season. He has been especially engaged as Deadeye with Bennett's co.—Josh Hart engaged a here and put out some paper, but has cancelled. His business when he last visited Salem was not encouraging.

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A GENTLEMAN FROM NEVADA.

J. B. POLK

as

CHRISTOPHER COLUMBUS GALL.

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LESTER WALLACK.....Prop'r and Manager.

Opens 7:30. Begins at 8.

The manager takes pleasure in announcing
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adaptation,

A CHILD OF THE STATE,

was received on its first representation with
almost unprecedented enthusiasm, acting,
scenery, music, tableaux, eliciting such flat-
tering acknowledgment as to induce the an-
nouncement that the play will be repeated
every evening and Saturday matinee.

Characters by Mr. Lester Wallack, Mr. John
Gilbert, Mr. Maurice Barrymore, Mr. Gerald
Eyre, Mr. Harry Edwards, Mr. W. J. Leonard,
Mr. George Ulmer, Mr. C. E. Edwin, Mr. H.
Pearson, Miss Emily Rigi, Miss Ross Band,
Miss Stella Boniface and Miss Marion Booth.

Theatre Comique.

514 Broadway.

HARRIGAN & HART.....Proprietors.

JOHN E. CANNON.....Manager.

MONDAY, APRIL 26,
Every evening and Wednesday and Saturday
Matinee.

THE MULLIGAN GUARDS' SURPRISE.

Original music by our popular composer,
Mr. Dave Braham.

San Francisco Minstrels.

OPERA HOUSE, Broadway, near 29th st.

E. H. GOUGE, Manager.

COMMENCING MONDAY, MAY 3.

MINNIE PALMER'S BOARDING SCHOOL.

MINNIE PALMER'S BOARDING SCHOOL.

MISS MINNIE PALMER,

MR. WILLIAM J. SCANLAN,

and Superb Company of Comedians and Vo-
calists.

Indorsed by press and public everywhere.
Box office now open for sale of seats.

Daly's (New) Theatre.

Broadway and Thirtieth Street.

The only theatre under the management of

Mr. Augustin Daly.

Farewell Week of the REGULAR SEASON.

Thursday evening, and at the farewell Mat-
inee Saturday.

THE ROYAL MIDDY.

Friday and Saturday evenings,

AN ARABIAN NIGHT.

Miss Catherine Devlin, Mrs. May Fielding,

Mr. C. Fisher, Mr. John Drew, Mr. Alonso

Hatch, George Parkes, Harry Lucy, Charles

Leicester, in their original parts, and first ap-
pearance of Mr. JOHN HART, the celebrated

Ethiopian character artist, and Mr. J. E.

Brand, the eminent English baritone.

MONDAY, MAY 3, a Supplementary Season,

with SALSBURY'S TROUBADOURS IN THE

BROOK.

Niblo's Garden Theatre.

BROADWAY AND THIRTY-THIRD STREET.

WILLIAM HENDERSON...Prop'r and Manager.

WEATHERSBY FUNNIEST

WEATHERSBY EVER SEEN-

WEATHERSBY HOUSES

WEATHERSBY JAMMED LAST

WEATHERSBY NIGHT

WEATHERSBY PEOPLE TURN-

WEATHERSBY ED AWAY

WEATHERSBY HIS OF THE

WEATHERSBY SEASONS

WEATHERSBY GOODWIN

PERSONAL.

ELLIS.—Florence, whose marriage occurred recently, will retire from the stage.

DICKINSON.—Anna is persistently reading *Aurelian* to the Grangers of the West.

BON VOYAGE.—Marcus Mayer and M. B. Levitt embark for London Saturday.

GOODWIX.—Nathaniel has acquired an adoration of the mustache order since his absence.

PREScott.—Marie Prescott is in town. She will not produce *Forget-Me-Not* until next season.

PAULDING.—Frederick Paulding has finished his season, and has brought his company to town.

LAFFIN.—Employing a railroad agent as a critic keeps the whole profession laffin' at the Sun blunders.

JESSOP.—The "California journalist" has not made a very enduring contribution to Dramatic literature.

BENNETT.—Cove Bennett is going to lecture at Jersey City. This is better than attempting to re-enter the profession.

CLANCY.—An excellent bill will be offered at Venie Clancy's benefit, May 6, at the Fifth Avenue. Remember the time and the place.

SCHWAB.—The admirable managerial qualities of Mr. Frederick Schwab have been shown by his successful tour with Adelaide Neilson.

FLORENCES.—In Montreal last week the Florences played one of the best engagements of their season, and also of the season in that city.

BOWERS.—Frank Bowers, the genial business manager for Aldrich and Parsloe's *My Partner* combination, made many friends the past season.

BENNETT.—Grace Bennett made quite a hit in Pert in London Assurance with the Kate Girard combination playing through New England last week.

GOMMY.—The poetaster of the Times wants to know whether Den Thompson is an actor or a Yankee farmer. Will somebody send him a dramatic primer?

FISKE.—Mr. Stephen Fiske, who has been suffering from a tedious attack of rheumatic gout, has been elected a member of the Press Club during his illness.

EMMETT.—We are pleased to know that there is now no unpleasantness existing between Manager Billy Emmett of Chicago and our correspondent in that city.

JOYCE.—According to the "written opinions" of our Western correspondents, Laura is the mainstay of Mr. D'Oyly Carte's Western Pirates.

WARD.—Genevieve Ward still clings to her idea of coming to America next Fall with her horticultural drama, *Forget-me-not*. Forget you? Oh, dear no.

GOUZE.—E. H. Gouze was a prominent figure in the front rank of the Seventh Regiment Veteran Corps marching up Fifth avenue to the new armory Monday afternoon. He makes a distinguished-looking soldier.

WHEN?—For Heaven's sake when will the theatrical paragraphers cease deluging us with information about Henry Irving's visiting us next season? Once for all—he's not coming!

ROSENFELD.—Sydney has had a piece running at Tony Pastor's for two weeks, and yet the Ulster and its contents have been thus far unmolested. There hasn't been the slightest disturbance. The calm is oppressive.

COINCIDENCE.—It is quite a strange coincidence that Marie Booth and Maurice Barrymore play opposite parts in *A Child of the State* that have their own identical names. It must seem quite natural "Maurice?" "Ah, Marie!"

FAMILY PARTY.—William H., Cornelius and William K. Vanderbilt, with their families—seventeen in the party—occupied a row of orchestra chairs at Niblo's the other night, and enjoyed the performance of Haverly's Mastodons hugely.

LISTON.—Hudson Liston (the Judge Spruce of Our German Senator) wears a very neat and pretty little diamond pin, a present from his genial managers in appreciation of his valuable contribution to the success of their season.

STUART.—Several managers have made very tempting offers to Dora Stuart, but Manager John Rickaby is too shrewd to let her be lured from his company. She is undoubtedly one of the best character comedians on the stage to-day.

DAVIS.—Mr. Charles A. Davis of South Bend, Ind., business manager of Col. Robert G. Ingersoll, paid his respects at THE MIRROR office on Monday. He reports business good. The eloquent infidel will extend his tour as far West as Leadville.

SYLVESTER.—Few actresses have received more complimentary notices this season than Miss Louise Sylvester, leading lady of the Criterion Comedy company. In *Freaks* she has an admirable burlesque comedy part, which in *Our Daughters* is contrasted by rare emotional powers.

TUESDAY NIGHT.—Lizzie Webster and Venie Clancy—formerly the Gabriel and Evangelie of Rice's Evangeline company—occupied a box together at the Fifth Avenue. Miss Webster is married and has retired from the stage. Miss Clancy is going to follow suit in both instances shortly.

THE WEEK AT THE THEATRES.

"*The Play's the thing*"—HAMLET.

There have been several events of interest since our last issue. The production of Hoey's play at Wallack's, as was expected, drew together a memorable audience. Monday night Adelaide Neilson commenced her farewell round of performances, on the heels of Edwin Booth's successful engagement, appearing as Imogen in a revival of Cymbeline. Tuesday night she played Viola, in Twelfth Night, to a larger house than that of her opening night. On Monday night also, Den Thompson brought us back Josh Whitecomb, this time presenting it at the Park. On the same evening Nat Goodwin and Eliza Weathersby turned up at the Standard in their merry, farce-comedy of *Hobbies*. Tuesday evening J. B. Polk made his bow to our theatre-goers, who have known him in the past only as a stock actor, as a star, in *A Gentleman from Nevada*.

The reappearance of Adelaide Neilson at Booth's Monday night, after an absence of over two years, was a noteworthy event at this, the latter part of the season. The theatre was not crowded, but there were few vacant seats. The audience was of a nature refined and elegant, and this may account for the very quiet and undemonstrative way in which they received the star's efforts.

On the face of it there seemed to be little wisdom in selecting the play of Cymbeline for Neilson's re-entre. It is a play probably the most unpopular of all Shakespeare's acting dramas, and the infrequency with which it is produced attests the low estimation in which it is held. The very nature of its plot, which hangs upon an intrigue, and the dialogue, which is often indecent, makes it unfit for public representation as it originally stood, and necessitates so much shearing that the perspicuity of the story is clouded, and its action becomes hasty and uneven. Although it has been freed of many excrescences in the way of questionable language, there remains still enough to occasionally startle the ears of unconventional people of the present day. As a reading play, Cymbeline stands in the front rank of the divine William's works, but as an acting play it has, or should have, no rank at all.

About the character of Imogen, the heroine, there hangs a poetic influence that does not pervade the spirit of the other characters of the play. Chaste, gentle, yet wilful possessing a womanly dignity born of innate purity and guileless innocence, she moves in an atmosphere wholly uncongenial. She glides through the various incidents of the play, rising above all the people about her, a being ethereal, whose presence, whether among the people of the court or the sturdy mountaineers, is incongruous. She loves a man whose nature is such that he stakes a wager upon the chastity of his amator, and actually permits another, whose eagerness to accept the challenge proves his villainy, to make an attempt upon her virtue. Although Imogen in herself is an interesting and beautiful study, there is no approach to dramatic effect in the scenes in which she is introduced. Her love for Leonatus is not the fierce and unappeasable love of a passionate woman, but the deep and sincere affection of a simple girl. When she believes him to be false to her and his trust, it does not prompt in her breast any dark desire for revenge; it merely brings out the grief of an over-confident nature. No thought of self-destruction enters her mind, nor does she resign herself to her condition with the solace of philosophy. She simply gives herself over to heart-breaking, unreasoning, blind despair.

Imogen is a part that has latterly been essayed by one other artiste in America besides Miss Neilson—Fanny Davenport. It has been studiously and wisely slummed by all others. At Miss Davenport has not yet been seen here in the role, it is impossible to draw a comparison between her rendition and that of Miss Neilson. In all that the English actress does she is charming, and especially so as Imogen. Although there are no opportunities for great effect, she holds attention by quiet, effective, and intelligent acting. She never stoops to "making points"—a temptation ever present in a part like that of Imogen—but relies solely upon legitimate and artistic methods. Her elocution, which is always correct, is marked by a refinement and a delicacy as rare as it is delightful. Indeed, it is this, allied with her personal charms, that make Miss Neilson the foremost and unrivaled lady star of the day. Her beauty is of that order that does not fade quickly; it is of a type seldom seen either on or off the stage; her consummate art heightens her loveliness, and when at times her very soul is made to shine through her countenance, the nearest approach to what men are pleased to call Genius is attained. The scene at the mouth of Belarius' cave in the mountains, the receipt of the false news of Posthumus' infidelity, and the repulse of the advances of the crafty Iachimo, were played almost faultlessly, and succeeded in arousing an unusually apathetic audience to the degree of appreciation they merited.

The company was, taken as a whole, an excellent one, in direct contrast to that which supported Edwin Booth. The leading man, Edward Compton, played Leonatus Posthumus creditably. The part is an exceedingly unsatisfactory one, containing few chances for the actor, no matter what may be his capabilities. J. B. Studley, as Iachimo, the plotting Italian, had a part that was well suited to his talents. He was rather slow and wearisome in the bed-chamber scene, but generally his acting was admirable. Studley has good stuff in him, and if he would throw off a certain Bowery taint that seems to cling about everything he does, he would attain a higher place in the walks of the drama than he holds now. H. A. Weaver played Belarius effectively. L. F. Rand overacted Pisanio. C. H. Bradshaw made a monotonous Cloten, and Walter Eyttinge was satisfactory as Guiderius. Kate Meek was hard and stilted as the Queen.

The mounting was above the average—the mountain scene and the bed-chamber set being notably fine. The opening of Miss Neilson's season was an auspicious one from every point of view.

Miss Neilson appeared Tuesday night as Viola in Twelfth Night, a performance well remembered as one of the finest in the star's repertoire. She is wonderfully well fitted to give a delightful delineation of this charm-

ing creature of Shakespeare's creation in voice, in figure, and in personnel. The delicacy with which she treats all the little hidden subtleties of the character is a marvel. It is not to be wondered at, therefore, that from the moment she first opens her lips and manifests the strength and music of her deep, pure voice, until the comedy concludes, that she enchants and enchanting her listeners. She is the greatest living exponent of Viola today, as she is of many other female Shakespearean characters. It stands prominent in her repertoire, and is in itself an achievement to mark the actress in the annals of distinguished fame. It is an idyllic study, full of grace and beauty and soul, and all the attributes that men most admire. Her acting awakened great enthusiasm, and bore all before her. The aid given her by her company was in most respects efficient. Mr. Compton showed himself possessed of true mettle. He played Malvolio in a virile and artistic manner that called forth genuine applause, and that displayed him to much better advantage than the part of Leonatus Posthumus that he essayed the night before. Mr. Weaver made an excellent Sir Toby Belch and Charles Bradshaw an admirable Sir Andrew.

The comedy was well put on the stage, and on the whole was given a more than good representation. It will be repeated Thursday night and at the Saturday matinee, while Cymbeline will be played Friday and Saturday nights.

The programme for next week will be as follows: Romeo and Juliet Monday, Wednesday, Friday and Saturday nights. Tuesday and Thursday, Cymbeline, and at the matinee Saturday, Twelfth Night.

Probably the most brilliant audience that has assembled at any New York theatre this season was that which gathered at Wallack's last Wednesday evening to witness the first presentation of George Hoey's play, *A Child of the State*. Artists, litterateurs, prominent members of the Bench and Bar and the best known people of our society were added to the usual concourse of regular first-nighters, giving a particularly distinguished air to the assemblage. The very enthusiastic reception accorded Mr. Hoey's work showed that he had a legion of friends in front who came prepared to view it in the very brightest and rosiest light.

To some extent their enthusiasm was justifiable, Mr. Hoey's translation and adaptation from the French of D'Ennery demonstrating that he possesses considerable ability as a dramatist. There are many faults noticeable throughout, chiefly crudities of dialogue and ignorance of dramatic construction—faults, however, that were to be looked for in the virgin work of a newly-fledged playwright. But though there are many weak points about the dramatization it has nevertheless many merits that show Mr. Hoey bears excellent promise in the field of dramatic writing.

The scene of the play is laid in The Hague, somewhere about the last decade of the Eighteenth century. A law of the Hollanders made female orphans who were left without means of support the especial charge of the Government, and this national protection gave them the title of "children of the State." A very stringent legal wool was wound about the persons of these wards, and any wrong done them was sure to imminent punishment. A betrayal of one by a man suffered him either to marry her or undergo the penalty of death. On this antique law the story of D'Ennery's drama pivots.

The Count Maurice De Lancy, a light-headed and light-hearted cavalier of the French court, in order to while away a few idle moments makes desperate love to Gertrande, a child of the State, and promises to make her his wife. She is a passionate and exceedingly determined young woman, and loves him with all the ardor and strength of her young soul. Later on the Count gets all about his momentary infatuation for the orphan girl, and meeting Marie, a ward of the chief magistrate of The Hague, Frederick Von Helmich, falls head over ears in love with her, and she reciprocates his attachment in full. The discovery of this affair causes Gertrande to hate her successful rival, and to plan vengeance upon her and her fiance. Marie is beloved also by a young advocate, Christian, who is the nephew of Helmich, a man who holds in his possession proof of a youthful liaison of Marie's adopted mother, Louise Von Helmich, in which he acted the part of lover. He plays upon this knowledge in the interest of his nephew's love for the ward, and endeavors to compel her to intercede and prevent the betrothal with the Count De Lancy. This she utterly refuses to do. But an unlooked-for event interrupts the ceremony of betrothal. Gertrande appears and puts an end to the proceeding by demanding her right as a child of the State to De Lancy's hand, because of his previous promise of marriage. He refuses to comply with her request and is sent to prison. In the meantime, a nonchalant chap, Gros Rene, a sort of Dazzle of the old school, discovers that Gertrande is the child of Mine. Von Helmich and her early lover, Helmich. The lady bravely determines to acknowledge her child and her guilt, and having clasped Gertrande to her arms, is about to point out his father, when her husband, Frederick Von Helmich, grasping the situation, announces himself as the other parent of the child in order to save his wife the shame of making her guilty public. This happens just as De Lancy is about to be executed, but of course the discovery that Gertrande is not an orphan clears him from the charge. The curtain falls on a tableau showing the happy reunion of the Count and Marie, and Gertrande surrounded by usns, in the act of giving herself up to the life of the cloister.

There is besides, a vast quantity of under-plot, much of which is cumbersome and altogether unnecessary, and but little of which has any intimate connection with the main story of the play. It will be seen that although the *deus ex machina* of the piece is intricate, it is effective, and would be much more so if it were not hampered by a superabundance of minor detail. The first act is slow in action and weak in climax, but the dialogue is excellent; especially it is this the case in the comedy scenes between Gros Rene and Carline, which bristle and sparkle with keen and pungent wit. In fact throughout the play do these characters supply a lightness to its generally heavy tone that comes in quite pat and is generally very agreeable and delightful.

The second act is also admirable, and contains but few blemishes. The interest is nicely sustained and it is well balanced. The faults of the composition may nearly all be located in the three succeeding acts. They seem to have been hastily written, and are sullied and marred by a redundancy of incident that is wearisome. There are too many documents bandied about during the last act, on the destruction or salvation of which

(as the case may be) the happiness of the hero or heroine depends. They become so plentiful toward the close that one is disappointed, actually, if somebody doesn't come at stated intervals with a letter or a legal paper or a stage parchment of some kind; but at the same time it is rather puzzling to determine which is the paper that is to accomplish the desired result.

A Child of the State, with some few exceptions, is admirably cast. Maurice Barrymore, who is assigned the leading part of the piece, is decidedly overweighted. Although he plays the part carefully, he fails to give it the prominence it should have. There are many strong scenes where powerful acting is required, and in these he falls short of what is expected of him. He is quiet and gentlemanly in his presence, however, and this did much toward making him acceptable in the eyes of the audience. Los Wallack carried off the honors in a comedy part, Gros Rene. Just what connection this personage has with the development of the story it is quite impossible to determine, but played by Mr. Wallack it assumed an importance not at all warranted by its relation toward the remaining people of the play. That peculiar sangfroid and nonchalance, that gently, manly, dare-devil, mien which Wallack brings into the delineation of a number of his characters, serves him extremely well in this, and his impersonation made really the hit of the piece. It was a thoroughly excellent specimen of this excellent actor's method. Gerald Eyre was not at ease as the advocate, Christian, but fortunately he was killed, after the most approved fashion by a small sword, in the third act. John Gilbert had little to do as the magistrate of The Hague, but of course Sir Andrew.

The comedy was well put on the stage, and on the whole was given a more than good representation. It will be repeated Thursday night and at the Saturday matinee.

Just how much the immense attendance at the Park Monday night was due to the mammoth advertising of Mr. Hill, and how much to the attraction of Dennis Thompson as Joshua Whitcomb, it would be a somewhat difficult matter to determine. But the fact remains that the people were there, and that they fairly crowded the theatre to its very doors.

Since Mr. Thompson first introduced his wonderfully clever characterization to New Yorkers last year at the Lyceum Theatre it has become widely known throughout the country. Everywhere it has met with the same cordial reception from the press and the public, the former denominating it one of the purest and most amusing stage pictures they had ever witnessed, and the latter flocking like sheep to see honest Uncle Josh.

Mr. Thompson's performance has been given notice at length before in these columns. It is now just the same natural work, that from its very ingenuousness disarms criticism. It is an accurate reproduction of the honest, warm hearted, rough-spoken New England farmer that is even now to be found in many out-of-the-way districts of the Eastern States. Mr. Thompson has lost nothing of that spontaneity for which his rendition of the past was remarkable, but rather has improved upon it in certain minor details. The company supporting Mr. Thompson is a capable one, Julia Wilson a Tot and others of the old company giving able and adequate aid to the star. The piece was well put on, and gave much satisfaction and amusement to the large assemblage of people.

The Standard Monday evening was the scene of the return of the Weathersby-Goodwin Frolics for an extended engagement in their amusing farcical absurdity, *Hobbies*, that had such a success at Haverly's Fourth Street Theatre last Fall.

The performance is just as funny as ever,

and was creative of extreme hilarity from beginning to end. Nat Goodwin, in his minnery and eccentricities, is quite a host in himself, and aided and abetted by his dashing wife, Eliza Weathersby, and the three or four others that comprise the company, succeeded in making the evening pass by very merrily. Goodwin is really a clever artist in his line of business, and deserves all the success that has attended him. Business has been excellent.

The present week at Daly's is devoted to a revival of all the season's successes—a fitting bill for the closing week of what has been a brilliant season. Monday and Tuesday nights, *The Royal Middy* was played, with Catherine Lewis and much the same cast as that which signalized its prosperous run.

It will be repeated Wednesday and Thursday nights, and at the Saturday matinee.

Wednesday afternoon the latest production, *The Way We Live*, will be given

its last presentation, and Friday and Saturday evenings, *An Arabian Night*, all of which

no doubt will be done to good business.

Mr. Daly is to be complimented on the excellent results of his effort to establish a first-class

up-town comedy theatre, and the success

that has attended him is more deserved.

Next week the *Salsbury Troubadour* will begin a Summer engagement, at the conclusion of which, it is said, they will join the theatrical exodus and sail for England.

The present week at Daly's is devoted to a

revival of all the season's successes—a fit-

ting bill for the closing week of what has

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THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]
and Von Boyle in Our Candidate, to fair business.

Items: F. C. Wells has now charge of Richmond and Von B. co., G. W. Harrison having resigned.—North Broad Street (Philadelphia) Theatre co. in Princess Toto changed dates from 19th to 26th.

Kentucky.

LOUISVILLE.

Macaulay's: D'Oyly Carte's Opera co. in Pirates of Penzance held the boards during the past week to large and appreciative audiences. The cast was rather weak, with the exception of Laura Joyce, who displayed her abilities in an excellent and praiseworthy manner. The chorus was large and of the highest standard, and equaled if not surpassed any that has appeared before an audience here. Taking the co. all in all, it is an average good one. 26th, for one week, W. H. Power's Comedy co. in the latest comedy success, Dr. Clyde.

Library Hall: The old favorites of Louisville's amusement-loving people, the Big Four Minstrels, held the boards] Wednesday and Thursday to a fair business. The co. is an excellent one, but not quite as good as when formerly here; 28th. Mrs. Scott-Sidons, one night.

Standard: The patronage has not been as good as the excellent bill deserved, and Manager St. Clair has concluded to add few new features next week that will astonish the oldest and boldest (boldest?) asthon.

He has secured twenty beautiful and elegantly-formed young ladies to participate in the regular performance. In fact, he intends to give a show something after the order of the Metropolitan, but without any immoral exhibitions of female charms. The following people will appear next week in addition to the above-named attraction, which is known as Mine. Le Estes' Blondes: Charles McCarthy, John La Favre, Jimmy Southern, Chris Gaffney and Billy Robinson. Retained by popular demand: Hawkins and Kelly, Lotte Winnett, Sam Lang and Dolly Sharpe.

Knickerbocker: The usual good business has been the rule during the past week, and the performance has equalled any yet given. The new faces appearing next week are Lillie Western, Lester and Williams, Mille. Juliette Blanca, Gibson and Binney, Fred and Annie Barry, the Morrisseys, Tommy and Maud. Retained by request, McAvoy and Rogers.

Metropolitan: The attendance has diminished somewhat, due probably to the extra warm weather and an opposition house. For next week Manager Whallen has engaged J. J. Riley and Lizzie Smith, who will appear in their celebrated piece, Si Salem, which took so well on the occasion of the opening of this house as a variety resort. In addition to the above the following people will appear in the olio: Blanche Gilmore, William Gilmore, Ben Collins. Retained, the Devoy Sisters and a majority of the old stock, who appear to have a season's engagement at this house.

Items: Sprague's Georgia Minstrels (colored) open at Masonic Temple 30th and May 1, giving two evening and one matinee performance.—Harry McAvoy and Emma Rogers, sketch artists, made a hit at the "Knick" during the past week, and were, without a single exception, the finest in their line that have appeared in this city for many a day.—Mrs. Rachel Macaulay is in town this week visiting her many friends.—Haverly's Juvenile Pinafore co. is booked at Macaulay's for one week, commencing May 16, to be followed by Hearts of Oak, Col. Nunez's Saints and Sinners, and Haverly's Mastodon Minstrels.—Daisy Warwood, a variety actress who has been dangerously ill for the past two weeks, was taken to the City Hospital in a hopeless condition this week. If this should meet the eyes of her parents, who live in Cincinnati, they will please communicate with Manager J. H. Whallen at once, and claim her effects. Cincinnati papers please copy.—Since the "Dramatic Nuisance" elevated its price to ten cents THE MIRROR has trebled its circulation in this city. It now has double the circulation of any other dramatic paper sold here, and is still "booming."—The "Met" and "Knick" Base-ball Clubs played a game at the Louisville club grounds this week, the score standing 29 to 20 in favor of the "Knicks." The principal feature of the occasion was two kegs of City Brewery beer. Managers Borden and Whallen each made a home run, while Johnny Morrissey received a black eye in trying to stop a hot-liner fresh from Billy Baker's bat.

LEXINGTON.

The Opera House will be opened for the first time this week by the Big Four Minstrels on the 24th. Prospects good for a large house. Mrs. Scott-Sidons on 29th, in select readings. McCullough's agent billing the city extensively for 30th and May 1, on which occasion will be presented Virginius, Caesar and Richard III. We predict overwhelming houses. His first appearance here. Wilhelm May 3. Payson's Opera troupe present Martha May 7.

Items: The Elkhorn Dramatic Club think your humble correspondent handled them roughly week before last; it seems they are not content with having robbed legitimate actors, (who have to depend upon the stage for a livelihood) of nearly \$600, but want good notices for their vile efforts. We understand they propose to inflict themselves upon us again. If so they may have a chance to complain in earnest.

PADUCAH.

Opera House: Barlow, Wilson, Primrose and West's Minstrels are billed here for May 1, one night only; Cairo May 3; St. Louis May 4, playing one week. From thence to Chicago.

Olympic: Frank Leroy, female impersonator; Emma Leroy, song-and-dance artist; Jennie Montague, vocalist.

District of Columbia.

WASHINGTON.

National Theatre: The engagement of the Emma Abbott Opera co. last week was a grand success. Monday night Daughter of the Regiment, with Emma Abbott and Tom Karl. Tuesday night Paul and Virginia, which always draws a good house, with Abbott, Seguin and Castle. Wednesday evening first time of Romeo and Juliet, for benefit of that fine artist and true gentleman, William Castle, who is such a deserved favorite with our people. The house was packed from bottom to top. The opera is truly beautiful, and Miss Abbott and Mr. Castle sing, act and look their parts as no other artists I know could. The balcony scene, differing somewhat from that in the play, is greeted with storms of applause. Miss Abbott's costumes are very elegant and expensive. Those of Mr. Castle are also very handsome. Romeo and Juliet was repeated Friday night and Saturday matinee to full houses. Carmen was the attraction Thurs-

day and Saturday evenings. Zelda Seguin in the title role sang and acted the part magnificently and dressed it exquisitely. She exceeded the expectations of even her most enthusiastic friends, of whom she has many in Washington. Tom Karl as Don Jose did some of the best acting I ever saw him do, and sang finely as usual. He is terribly realistic in the last act, and looks as though he would murder some one sure enough. Mr. Stoddard's Escamillo was a very good performance. Marie Stone appeared but twice during the week, as Micaela. We were sorry not to see more of this charming lady, who made a very favorable impression last Fall. W. H. McDonald as Domingo in Paul and Virginian, as Capulet in Romeo and Juliet, and as the Captain in Carmen, appeared to advantage. Wednesday matinee, Chimes of Normandy was given, Mary S. Johnston of this city appearing as Mignonette. Zelda Seguin's Germaine carried off the honors. The co. could have done a good business for another week if they could have remained. They go from here to Harrisburg, Lancaster, Reading, Wilkes-Barre, Pittston, Scranton, Easton, Wilmington, Philadelphia, Trenton, New Brunswick and Paterson, ending the season at the latter place May 8. This week Grana's French Opera. Rice's Surprise Party 3.

Ford's Opera House: The Everett Family in spirit manifestations four nights last week. Pinafore, with Harry Buckingham as Sir Joseph, Saturday matinee and evening. Thus week, Minnie Palmer's Boarding-School. Dally's Royal Midday May 3.

Lincoln Hall: Pinafore for benefit of Harry Buckingham, 20th. Wednesday evening, 21st, there was a perfect jam to hear Emma Thursby, Ole Bull, Brignoli, Ferranti and Miss Bock in concert, under the able management of Maurice Strakosch. Standing room was at a premium. Chairs were placed upon the stage, leaving standing room only for the performers. Two such crowded houses on one evening in Washington is somewhat unusual. The programme given was a fine one, Miss Thursby's singing of "Ave Maria," with Ole Bull's violin accompaniment, being the gem. Brignoli, of course, sang the Romanza from Martha and "Good Bye, Sweetheart." Kate Field in her Musical Monologue 30th.

Theatre Comique: E. T. Goodrich in Just His Luck and other attractions.

Congregational Church: Philharmonic Society in Ancient Mariner and Cavatina and Barcarolle from Star of the North. 20th Eva Mills, Mrs. E. R. True, Theodore Toedt and W. F. Pruit, soloists, to a large and well-pleased audience. Washington Masonic Choir assisted by Miss Mills, Mira Lucas and others in concert 22d.

Items: Dean McConnell has been in the city for the past few days, her engagement at the Chestnut Street Theatre having closed. She has joined the Frank L. Gardner Upper Crust co., appearing at Baltimore, May 10, Washington 17th, and Philadelphia 24th. She then joins that talented actor and fine gentleman, George Holland, in Our Gentlemen Friends 31st.—Forpaugh's Circus May 3, 4, 5.

Maine.

PORTLAND.

Theatre: 21st, Frank S. Chanfrau, as Kit, to a packed house. His support is materially the same as on his former visit. Josephine Baker filled the double role of Mary and Alice Redding most acceptably. Victoria Cameron and S. H. Verney were both members of the old stock co. at the Portland Museum (now theatre), and, although having but little to do in the parts assigned them, both gave satisfaction. Chanfrau's big-hearted, open-handed Kit Redding is too well known to need further comment. The remaining characters were very well cast. Booked: 30th and May 1, the Danites.

Music Hall: Season closed last week. City Hall: Closed. Booked: Henry Ward Beecher in his lecture on Amusements.

BIDEFORD.

City Hall: The Danites under Ben Maginley's management 29th; Haverly's Colored Georgia Minstrels May 11.

Virginia.

RICHMOND.

Theatre: D'Oyly Carte's Opera co. in Pirates of Penzance gave four performances, commencing 19th, to large and enthusiastic audiences. This engagement closed the regular season. The opera of Cinderella will be produced on the 26th, 27th, 28th, and 30th by local talent, assisted by E. W. Hoff of Ford's Opera co., and Mrs. Brennan of Boston.

Comique: Business good. The new faces last week were Grace Durrell, serio-comic; Miles Morris, and E. T. Goodrich in the drama, Grizzly Adams.

FITCHBURG.

19th, F. S. Chanfrau to a fair house, Chanfrau was fine, as he always is, but his support was not as good as it might be. 24th, Fifth Avenue Theatre co.

Item: The well-known contralto singer of the Harper's Ferry Jubilee Singers, Mrs. H. E. Keyes, better known as Miss Dixon, died in this city Saturday morning, 17th, after a few days' illness.

Delaware.

WILMINGTON.

19th, Carncross' Minstrel troupe. Excellent business done. 23d, 24th the McGibney Family to good business. 28th, Salzburg's Troubadours. 30th, A Celebrated Case, by Collier's Union Square co.

Iowa.

DAVENPORT.

Burtis' Opera House: Robson and Crane in Our Bachelors 22d; big house. Support good; audience well pleased. Nothing new booked.

Item: While here John McCullough remarked that he would return in the Fall and present Richard and Shylock.

CEDAR RAPIDS.

Opera House: Campbell's Galley Slave co. 6th; crowded house. They are the best party we have seen this season. Rial & Draper's Uncle Tom co. 24th instead of 21st, as first booked.

BURLINGTON.

19th, Kate Claxton comb. in Two Orphans, to a big house, with the usual flow of tears. Coming: Hi Henry's Minstrels 28th; Wallack comb. 29th.

DUBUQUE.

Haverly's Juveniles are booked for May 5; Robson and Crane's co. May 11; Collier's Union Square comb. May 15.

MUSCATINE.

Tootle's Opera House: Hi Henry's Minstrels booked for 29th.

NEBRASKA.

OMAHA.

17th, Haverly's C. C. C. co. appeared for the third time this season with Pinafore,

giving a matinee and evening performance, and at the latter gave both Pinafore and Trial by Jury. Business good, and though several changes were made, the performance was on a par with previous efforts. Trial by Jury, being wretchedly performed, might better have been left out. 20th, 21st, Bartley Campbell's Galley Slave co., whose coming had been heralded by large display of fine paper, showed to first-class business two evenings and Wednesday matinee. Public opinion regarding the play is universal in classing the performance as "excellent and absorbing from beginning to end." Maud Granger played with her accustomed grace, and her first smile captivated the audience at once. She is an accomplished emotional actress. Whatever she may lack in voice is more than overbalanced by her charming manner. Signora Majoroni was also favorably received, she and Miss Granger being twice called before the curtain. Genie Blair did the young American girl charmingly. Frank Evans and T. H. Burns were the favorites among the gentlemen. Jay Rial's Uncle Tom will show Saturday afternoon and evening 24th, starting for Denver and the Pacific Coast 26th. The Tennesseeans will occupy the boards 26th, 27th.

Items: Armond Buiseret and Lillie Barrie of the C. C. C. co. were married Saturday last at St. Barnabas church, J. H. Mack giving the bride away. Among the presents received was a silver tea-set from Mr. Mack.—Last night (21st), just as the curtain dropped on the second act of The Galley Slave, a large piece of plastering dropped from the ceiling plumb upon the heads of the orchestra, producing an act not down on the bill. The orchestra, true to their cues, started at once—in all directions, and the audience, quick to catch at anything unusual, were disposed for the instant to think they were each and every one needed at home, but the reassuring shouts of the more observing gods higher up soon produced a calm and quiet quite in contrast with the hubbub of a moment before.

Royal: The Baldwin Baby Opera co. have held the boards during the past week, playing Pinafore to good business, and they well deserved it, for they are exceedingly good. The children who took the parts of the Admiral and Deadeye were simply immune.

Nordheimer's Hall: This house was again held by Herrmann and his co. in the early part of the week, and did an immense business. He could have stayed longer with good financial results.

Item: Howard Spear is working up the town in favor of Haverly's Colored Minstrels,

Opera House: This popular place of amusement has been closed during the past week, with the exception of Tuesday, 20th, when Gen. Franz Sigel delivered a lecture, preceded by an address by the great German poet, Fr. Von Bodenstein, which was enjoyed by a large number of our citizens. Booked: Robson and Crane in Comedy of Errors, first week in May. Lawrence Barrett in latter part of May. Manager Davidison is negotiating with several combs, to fill up the month.

Items: Conley's Varieties playing to fair business with regular co.—THE MIRROR meets with a ready sale. Our newsdealers could not meet the demand for last issue. It is sold at the news depot of Charles Thompson, Jackson street, and E. H. Milham, Seventh street, and at the Metropolitan Hotel.

MINNEAPOLIS.

Academy of Music: Minna Wright, announced to appear in dramatic recitals, was obliged to cancel owing to rather severe indisposition. 15th, 16th and 17th, Minneapolis Zouave Corps, supporting Frederic Bryant and F. G. Campbell, in The Union Scouts, to fair business. Dramatically, a singing show was rather weak. Booked: May 3, 4 and 5, Robson and Crane; 7th and 8th, Haverly's Juvenile Opera co.; 10th and 11th, Joseph Cook in lectures.

Mechanics' Hall: Minna Wright, announced to appear in dramatic recitals, was obliged to cancel owing to rather severe indisposition. 15th, 16th and 17th, Minneapolis Zouave Corps, supporting Frederic Bryant and F. G. Campbell, in The Union Scouts, to fair business. Dramatically, a singing show was rather weak. Booked: May 3, 4 and 5, Robson and Crane; 7th and 8th, Haverly's Juvenile Opera co.; 10th and 11th, Joseph Cook in lectures.

LAWRENCE BARRETT.

Items: Felix Morris opened for three nights and a matinee, 19th. Our Girls was billed strongly, but was not presented until the last night. Delicate Ground and Everybody's Friend was repeated so often that the people got tired and the business went far below par. The walls are now decorated for the Florentines in Mighty Dollar for 26th, 27th, Mary Anderson; 28th, 29th, Baldwin's Baby Opera co.

HAMILTON.

Mechanics' Hall: 22d, Mary Anderson, supported by Miles Levick and co., played Ingmar to a large and enthusiastic audience. Mr. Levick, as usual, afforded very fine support. The co. is a fair one. 14th, Haverly's Colored Minstrels; good show to a large house.

Items: 27th, Lawrence Barrett and co. in York's Love—Charles Haslam, formerly of Haverly's Genuine Colored, etc., goes to New York to take charge of the box-office at Nibley's.

LONDON.

Holman Opera House: Haverly's Colored Minstrels 23d to a crowded house. Lawrence Barrett 28th, when a large house is anticipated.

Mechanics' Hall: Stella comb. billed for 26th in Octoher.

Items: Mary Anderson and E. A. Sothern will shortly appear.—Haverly's Minstrels gave a performance that had more real novelty than any other co. that has appeared here for some time.

TOPEKA.

Palace Theatre: New faces: Ida Morris, Ella Scofield, Rosa Howland, Carrie Avery and Harry La Mont. Coming 26th: Fay and Thompson, Maud Howland and Julia Walcott. 25th, Harry Montague's new afterpiece, Paris by Night, will be presented. This house has had very large business, turning away people every night.

Items: Judge Tourgee, author of A Fool's Errand, lectured in Boulder, 24th. Capt. Jack Crawford, the poet-scout, is playing through the mountain towns.—It is reported J. H. Haverly will be in the city 24th.

KANSAS.

LEAVENWORTH.

New Opera House: Rial's Uncle Tom played here 16th and 17th and matinee to big business. Co. good. Business reported immense. Mendelssohn Quintet Club of Boston appeared in grand concert 19th to large audience. Abbie Carrington did not make her appearance on account of severe hoarseness. Would like to say here that the audience could have been notified of the fact, but no one in the audience knew anything about it until time for her appearance. Mrs. Burrough's Pleiades 23d and matinee 24th. Bartley Campbell's Galley Slave 26th. Lawrence Barrett May 18.

TOPEKA.

Bancroft Hall: 16th, 17th, Alf Burnett and Helen Nash to good houses. Fun from the rising until the ringing down of the curtain. 19th, C. L. Davis to a good house. 22d, Boston Quintette Club played to a crowded house; a rare musical treat.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music: Ford's Company all the week to fair business. Manager Barron's benefit was the largest house of the season. Pinafore, by Ford's co., was given, and the German Fusileers (Manager Barron's pupils) were an immense success. The season is closed, but a few entertainments will be given during the spring.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House: 17th, Mendelssohn Quintet Club, to good business, notwithstanding the Inter-Ocean Circus was in full blast. The Club was brought here by George Cutler, and I am pleased to chronicle his first success. Booked: 26th, Robson and Crane; 2

THE USHER.

*In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.*

I enjoyed the pleasure of a call on Miss Neilson at her hotel Wednesday morning, and while in her parlor noticed a wreath of flowers—jacquemints and other varieties of roses—twined about an ornament on the chandelier. Curiosity prompted me to inquire the reason for this decoration. Miss Neilson burst into peals of laughter. "That!" she exclaimed, "why, that's a bust of Shakespeare which, singularly enough, happened to be one of the four you see." Surely enough, it was a miniature fac-simile of he who "lived not for an age, but," etc. I was obliged to confess that I could not even then account for the presence of the floral bedeckment, and I raised another question—"What are the roses there for?" "Why, that's my altar. I owe Shakespeare a debt that I shall never be able to pay, to the extent of a number of thousands of dollars, so I've hit upon this simple plan to show him my appreciation while I'm at the Clarendon." And then, by her direction, Mr. Schwab, who was present, mounted a chair and wound the stem of a very large rose about the unoffending bard's neck.

Her business during her American tour by the way, has been something phenomenal. As the result of the hundred and sixty or seventy nights that she has acted here this season she will carry away to England Uncle Sam's securities to the amount of \$80,000. A tremendous showing that! For example—in Boston she played two weeks, earlier in the season, to a business aggregating in round figures, \$24,000. But last week this was handicapped, the receipts for the same performances at the Globe Theatre reaching to something over \$16,000. Mr. Schwab showed me the box-office returns, and they showed the average nightly business to be \$2,286; the receipts for Saturday afternoon and evening being respectively \$2,099.75 and \$2,198.75. Strakosch has cleared in all about \$12,000, and Mr. Schwab takes as his share, \$11,000. Cymbeline has drawn better than any other play. There had been up to Monday night in all one hundred and sixty-six representations of Shakespeare's plays, and but four productions of pieces not by that author—i. e., The Hunchback and Lady of Lyons, each of which were played twice.

The stage is shortly going to lose one of its prettiest and most attractive ladies. Venie Clancy, who has been so well known through her connection with the Evangeline party, and later with the Wethersby-Goodwin Frolics, is going to get married before the Summer is over and retire permanently from professional life. A short time since she was attacked with pleurisy, which compelled her to relinquish the position she then held with Nat Goodwin's company. Miss Clancy's many friends, though sorry that her pretty face will not be seen behind the footlights in the future, will be glad to learn that the happy man who is to become her husband is a most estimable gentleman. They have been engaged for some time. I am sure I wish them joy.

Every one who bears kindly feeling toward the little lady will have a substantial method of showing their friendship at the Fifth Avenue Theatre next Thursday afternoon, May 6, when she will take a benefit. A strong bill is being arranged, Mr. Raymond and Nat Goodwin being already announced to appear. I trust that, aside from the excellence of the programme submitted, the fact of Miss Clancy's retirement will be borne in mind by everybody, and that a full house will be the result. Miss Clancy had received offers from Louis Aldrich and Augustin Daly for next season, "but I was obliged to refuse them," said she, "and now I really don't wish to receive any more, or they may tinge my leaving the stage with regret."

There is another very different benefit on the tapis, however, that I sincerely hope will not be successful, as the beneficiary has no claim whatever upon the consideration of the public. I refer to that which is being engineered by Max Strakosch for the good of his own impoverished pocket. Rather let him organize a testimonial for the artists he has left unpaid. I know of one case which demonstrates the methods of his practice—that of a prominent member of the troupe with whom he frittered disastrously about the country during the greater part of this season. The lady in question had great difficulty in bringing the foxy Max to time, but after considerable difficulty she succeeded in extracting from him notes in payment of her back salary. These, of course, went to protest when they became due, and as this particular manager, with a cunning peculiar to himself, always takes the precaution to transfer whatever little property he may possess into the hands and name of his wife, there seems to be no way of recovering the face of the notes. But the road to recompence is clear now, for I warn Max in time that I think seriously of seeing that the lady is notified, and then—won't there be a rumpus in the box-office Friday night!

Strakosch has no right whatever to a benefit. He has brought poor and incompetent companies to the city; he has disappointed the public; he has misrepresented the strength—or better—weakness of his attractions; he has not paid the people in his employ. Now, why should a man who has done all this deserve a benefit? Let him get means from rich pap-a-paw Neilson. He may be willing to support Max in his musical capers—the people are not.

We read in a Southern paper that Mrs. Scott Siddons has been conducting herself in a manner to excite the prejudice of the Alabamians and Georgians. A "gentleman of color" travels with Mrs. Siddons' party, and a Columbus editor is indignant because Sambo was allowed to occupy a corner of the little dining table on their visit to that over-refined town. And then a Montgomery editor wags his ears and avers that the Siddons people regard the "mulatto fellow" as their social equal, and that "if Mrs. S. comes this way again she will be greeted with empty benches." We don't doubt it; and we would advise Mrs. Siddons not to travel "that way" again. The lady's agent said that "until they reached the South no objection had been made to their servant eating with

them," and "he didn't see that it was anybody's business or that any fuss should be made about it." It is safe to assume that Mrs. Siddons would not sit at the same table with ill-mannered people, even if they were editors.

There is no greater evidence of the closing up of the season than that whch may now be seen every day about Union Square. Companies are coming in every few days, adding reinforcements to the small army of professionals that decorates the Rialto. Some of the people look shabby, others look sleek; some are pale, others are bronzed; some have been paid their salaries, others have not; some are engaged for next season, more have made no arrangements as yet.

VESTVALI THE MAGNIFICENT.

The celebrated lyric artist, Felicia Vestvali, died in Poland on the 3d of April. Vestvali was born in Vistula, in Cracow, Feb. 23, 1839. Her father was Governor of the Province. Before entering her teens she became a fine linguist and musician. Her first public performance was in La Scala, Milan, where she made a great success as Azucena, in Verdi's Trovatore. Subsequently, in 1854, she came here with Mario and Grisi, and shared with those great artists the wonderful enthusiasm by them engendered. Later yet she joined the troupe of which Brignoli and Amadio were the leading spirits. In both organizations the young Pole held her own. She had a face of rare beauty and intelligence, and a physique which, though massive, was superb and admirably suited to the parts she preferred.

Vestvali became a great favorite in America. After a career of unprecedented good fortune, including occasional visits to Europe, on the lyric stage, she organized an English troupe for dramatic performances, in plays in which she took male parts—such as, for instance, The Duke's Metto, The Brigand, Belle Demonio and The Marriage Certificate. She also played Leah, Gamea, the Jewish Mother, and other parts of a passionate character requiring artistic perception and finish and great physical endurance as well. In 1865 she went to California, and there proved a comparative failure. She quarreled with Maguire, and claimed to have lost money.

Then her star began to wane. She made a persistent endeavor to reinstate herself in public favor, but without success. Appearing occasionally in concert and opera, she gradually sunk from view. In the Summer of 1867 she returned to Europe, and made the same fruitless endeavor to regain her popularity.

Vestvali was possessed of considerable literary ability, and was both a member and a pensionnaire of the French Conservatory.

In her day and generation she ranked with great artists, and at a time of life when many of her contemporaries are active, bright and capable she passed away literally unnoticed and unknown.

THE VARIETY THEATRES.

At Aberle's Theatre, Charles L. Banks' spectacular burlesque, entitled General Grant's Trip Around the World, is running out its second week. The scenery and mechanical effects provided by the management show that unusual interest has been taken in giving the piece all the advantages the theatre offers to aid the general effects. The performance commences with Fayette Welch's Scenes at Simpson's, and incidental to the different acts are specialties by Addie Farrell and Maggie Nichols, Maggie Weston, Mike Gallagher, Sanford and Howard, Devlin and Tracy, Fayette Welch and Charles L. Banks.

Another big bill is being offered at Manager Donaldson's London Theatre this week. The London, by-the-way, is generally conceded to be the leading variety show of the city. The company for the present week consists of the Carrolls, R. M., Ed. in H. and Master Richard, who presents an afterpiece, a picture of Italian Life, called the Italian Padrone. Leading the specialty people are Kelly and Ryan, who have a new act, following whom are the Moore Sisters, Harry Bryant, Lizzie Parker, the Hogan Brothers, Ada Forrest, the Weston Brothers, J. O. Hall, John Hart, and others.

At the Volks, William H. Rightmire produced Monday evening a melodrama of the most startling nature, entitled The Beggar's Daughter, and with the assistance of the company billed at the house for the week, succeeded in giving a very satisfactory entertainment. Among the new features which Manager Gieselsberg offers this week, are the Four Diamonds, Clarke, Brearde, Watson and Sawtelle, the Murphys, the Kipleys, Redo Stedman, Boyd and Sarsfield, Josie Warner, Edith Crolius, Lew and Mary Parker and William C. Cameron.

The regular season is drawing to a close at the Comique. The house is crowded at every performance by all sorts of people, who fairly revel in the comicalities of Ed. Harrigan's latest and most successful production, the Mulligan Guard's Surprise. Harrigan and Hart have a large and strictly first-class company, the leading members of which are already too well-known among the patrons of the theatre and the general public to need any additional commendation here. Dave Brahan's music is another important feature of the entertainment offered, and the popular composer can be credited with much of the success which has attended this season's productions.

The following is the Arch Street Theatre (Philadelphia) cast of A Child of the State: The Count Maurice DeLaney, James M. Hardie; Christian, George Hoey; Frederick Von Helmutz, George Devere; Heinrich, Carl Aehrendt; Gros Rene, Charles Stanley; Ridoche, Matthew Holmes; Fritz, J. Roche; Lantry, J. R. Gildersleeve; Hans Verner, B. Deacock; Carl, J. P. Frank; Gertrande, Little Glover; Louise Von Helmutz, Mrs. J. J. Prior; Marie, Emma Madern; Carline, Aggie Wood.

Charles Morel's play, Mother and Daughter, will be brought out at the Boston Globe Theatre, May 17. Marie Prescott will play the principal part, Emelie, which it is said is particularly suited to her talents. The remainder of the company includes Louis James, Frank Weston, Walter Lennox, Frank Colter, Louis Mestayer, J. V. Arlington, Marie Wainwright and the child actress, Zoe Tuttle.

The Mirthmakers is the title of a new organization which will shortly take the road with a new piece representing laughable incidents on land and water. Those who know say it is the funniest thing of the kind yet produced.

THE GANG BEATEN.

Mrs. Byrne's Charge of Conspiracy against Hart, Hummel and Byrne—Judge Larremore's Decision.

THIRD AND LAST DAY.

The suit of Mrs. Byrne against Joshua Hart, Charles A. Byrne and A. H. Hummel, to set aside on the ground of conspiracy the agreement by which the ownership of the Dramatic News was transferred on October 9, 1879, was concluded last Friday before Judge Larremore in the Court of Common Pleas, Equity Term. The case was settled by the defence allowing the agreement to be set aside, and Mrs. Byrne is restored to the relation she held to the paper at the time of the agreement. The question of original ownership, which the plaintiff also sought to have decided, was not passed upon, the Court holding that it should be brought before a law court on an action for damages or replevin.

L. Post, of counsel for defence (who owns five shares of the gang's Publishing Company), had procured an adjournment until Friday, on the ground that he must put Joshua Hart upon the stand to answer the dreadful allegations against his character; but when the time came there was no Joshua Hart to go upon the stand, and L. Post took a back seat in consequence. Byrne had made no answer whatever to the complaint. Hummel was no more ready to take the stand than Hart. Evidently the shrewd advice of Mr. Dittenhofer—to tacitly admit the alleged conspiracy and sacrifice the alleged fraudulent agreement, so as to force Mrs. Byrne into another court to vindicate her original rights—had prevailed over that of his associates.

After some preliminary talk, Mr. Howe said: "We have determined for the defendant Hart at this stage to close the defence. This action is for relief to the extent that the instrument of sale in question should be adjudged void. No matter what means the plaintiff has taken to assail the document and the way in which it is alleged to have been obtained, I would not dignify these aspersions as worthy of reply in this tribunal. They are false, untrue—deliberately untrue. We might have contradicted all the testimony given to asperse the character of the defendants, but we are not before a jury, and if we destroy all the testimony, yet we have agreed to grant the decree. This does not affect the ownership of the paper, and if Mrs. Hart is the owner it can only be determined in another court."

Mr. Townsend, in his reply, said: We did ask more than is granted (by) the decree of offered. The plaintiff has sworn positively that the paper is hers, and against her Mrs. Hart has no claim. Mrs. Hart has not appeared here. As to the wish of the defence to repel no charges the complaint has not been changed, and yet when we were last here it was deemed essential for one of the defendants to clear his character. Here are Hart, Hummel, and Byrne, neither of whom thinks it essential to his dignity to answer, when charged with all that is contemptible. This lady was not afraid of vituperation in stating her case, but Hart does not appear to be examined. Here are three men charged on affidavits that systematically they got together and robbed this plaintiff of her property; they stole it, and a member of the bar here says that there is no dignity in going on the stand and denying the charge. Byrne, as one of the persons charged here, has never put in even an answer, and does not appear in court to answer to his name. There is an amount of depravity in this case seldom met with, and every indication of rascality from beginning to end. They acknowledge that they did conspire. We are unfortunate if we can get no remedy except this decree. I hope to go before another court, where the whole matter will come out.

Mr. Townsend said further, in the course of his summing up for the plaintiff (A. J. Dittenhofer having summed up for the defence), that the counsel for the defence claimed that there was no evidence that any conspiracy was made to deprive Mrs. Byrne of her property. They must have thought there was, Mr. Townsend declared, or they would not have had all their witnesses there. Mr. Townsend added: Mrs. Byrne gives evidence that she originated the idea of the Dramatic News, and took her own money, borrowed more, and gave it all to her husband to start the paper. She supposed she was the owner all the time. This agreement she thought was drawn up by Hart to protect her interests. Her own lawyer had a hand in it. Does it not fall upon some one to answer this? It is substantiated by all the evidence. Are they not ready to answer it? Three men are charged with taking a woman into a room—one of them her husband, who had outraged her in every way—and they sit down and take away her paper, her property. A meaner or more contemptible conspiracy was never brought into court. These men should be ashamed i they cannot get up and answer these statements. Because they acknowledge the conspiracy, are we not entitled to get the paper as against Byrne and Hart? We ought not to be left to find out who are the owners. If this Court cannot determine the ownership another Court will.

Judge Larremore gave an immediate decision. He said: "I think it is conceded by both sides, at least it is my opinion, that if the agreement of October 9 had never been made there would have been no case in a court of equity. A suit for damages and replevin would have been brought. The sole ground here is the fraud practised upon the plaintiff, her interest taken and transferred to Hart. By the setting aside of the agreement this is outside, although in the conspiracy matter there are some questionable facts. What are the circumstances I do not inquire, for I am relieved from the consideration of them by the parties agreeing to obliterate the paper. Mrs. Byrne is relegated to the position she had last Fall. Her statement upon cross-examination about the money she borrowed from Mr. Strakosch was very frank. She stated that she borrowed the money to start a boarding-house. I fail to see how the money went into the paper. It is not shown whether her husband used it or not; she gave it to him. The question of original ownership will remain just where it was. The only judgment to be given is that the agreement is set aside, without prejudice to either party and without costs."

Sam T. Jack, manager of the Oates Opera company, writes us that he will close season at Rochester May 1.

UNCLE JOSH'S MORAL EFFECT.

On Monday, May 3, 1875, at what is now Tony Pastor's, but which was then called the Metropolitan Theatre, there was produced a variety afterpiece, the central figure of which was an old New England farmer, known as Uncle Josh, and played by Den Thompson. The same sketch, somewhat modified and a trifle improved, was subsequently revived at the Globe Theatre in April, 1876. The play as rendered upon the variety stage was crude, but the character of Uncle Josh, though at that time in a chrysalis state, as enacted by Mr. Thompson was recognized as a revelation.

After a lapse of twenty-nine months, Denman Thompson's wonderful impersonation had given name to a three-act comedy called Joshua Whitcomb, which was seen for the first time in New York at the Lyceum Theatre on Monday, September 2, 1878. For thirteen weeks Mr. Thompson acted this role to audiences that nightly grew in numbers, brilliancy, and enthusiasm; and when finally, with the ninety-second representation, the play was withdrawn on Saturday, November 30, Uncle Joshua bid adieu to the Metropolis when his name was at the height of its fame. Had it been possible to secure the Lyceum for a longer period it is unquestioned but that the engagement could have been extended with profit for several additional months.

During the past year and a half Mr. Thompson and his very efficient manager, James M. Hill, Esq., have presented in nearly every section of the Union to an unvarying round of large and delighted audiences, the now universally well-known Joshua Whitcomb, who, after his long peregrinations, has at last arrived back in New York, where on Monday evening of this week at the Park Theatre he announced to his friends he might be found for an indefinite period—that is, so long as their visits should make it profitable for him to remain.

By all who can enjoy natural, unaffected acting and a realistic picture of New England rural life, Joshua Whitcomb is greatly relished. Mr. Thompson, whose appearance and make-up remind one somewhat of the late Horace Greeley, gives us a picture of a shrewd, honest, thrifty New England farmer, who believes in rationally enjoying the good things of this world and making all around him happy and contented, and who meets the sufferings and trials of life with a brave and resolute spirit, which does not become soured by misfortune and is not made selfish by adversity. He loses three of his sons, who meet death in the service of their country during our late civil war, and this loss causes the death of their mother; but Joshua does not succumb to misfortune. He loves his only remaining child with a deeper affection; he brings his aged sister to brighten his lonely fireside; he rescues from the slums a street-sweeper, the doubly-orphaned Tot, whom he believes worthy of confidence, and installs her in his country home to cheer with her childish songs and grateful affection his declining years.

In short, he surrounds his home with human love and human sympathy, and is necessarily happy because he brings happiness to those about him. This is, after all, the true philosophy, and whether represented vividly from the stage as in this comedy-drama of Joshua Whitcomb, or inculcated from the pulpit or rostrum by our preachers and orators, or promulgated in the writings of a novelist like Dickens, or taught in the precepts of the Nazarene—the lesson well deserves our attention, and the effect is ever beneficial to humanity.

The country home of Whitcomb, amid the beautiful New Hampshire hills, all would rejoice to visit. It is blest with content, cheered by love and haloed with charity, and in the poetic language of Col. Robert G. Ingersoll, in his eloquent arraignment of the institution of polygamy—"the home where virtue dwells with love is like a lily with a heart of fire, the fairest flower in all the world."

Compton.—Edward Compton, the young Englishman, has made a decidedly favorable impression.

Stetson.—Manager John Stetson of the Boston Globe Theatre is in town spending a couple of days.

Hopkins.—Mr. Dan Hopkins will be the manager of the Widow Bedott party under the banner of Haverly.

Leander.—Mme. Leander, who came here from the Royal National Theatre, Copenhagen, a few weeks since, has been ill almost since the day of her arrival. The lady, who is temporarily staying in New York, may possibly tour the States next season.

Dalziel.—The Australian incumbrance of Miss Dickie Lingard, it appears, has not obtained a sub-lease of the Chicago Olympic from Mr. Zeke Sprague. Sprague merely gives Dalziel a percentage to secure attractions for the theatre.

Davenport.—Fanny Davenport closed the season with her own company last Saturday night, and rests a week before going to Boston to open at the Museum. She has played thirty-six consecutive weeks without disappointing an audience, and the result of her work is most satisfactory.

Polk.—Columbus Gall's exit to slow music at the end of the third act, in A Gentleman from Nevada, is very funny. For a moment the audience did not "tumble," but when the plaintive notes of "Farewell My Own" from the orchestra broke the stillness, the applause was deafening.

Voss.—A young man named W. L. Voss, the valet of Mr. Nat Goodwin, has attempted to frighten our Chicago correspondent by inditing awful and misspelled threats against his person, upon postal-cards which he mails to people in the Western metropolis. Our correspondent's appetite remains good, and his sleep's nights.

Cymbeline.—Monday night Fanny Davenport and Bianca Lablanche occupied a box on one side of the proscenium at Booth's, and Mr. and Mrs. Edwin Booth sat in another. During the performance Miss Davenport sent a floral gift behind the scenes to Miss Neilson, with her congratulations and best wishes.

One of the strongest attractions next season will be Aldrich and Parsloe's My Partner. Mr. Aldrich will have the best company that can be procured. Mr. Haverly has already closed with them for New York and Brooklyn, paying a large cash certainty. Mr. Haverly will present the play at Niblo's early in the season.

—A couple of weeks ago, in Philadelphia, Robert McWade made an unsuccessful attempt to enjoin the manager of the Tragedians of Kalamazoo from using that title, claiming that it was his copyrighted property. McWade had written a sketch of the "respectfully declined" order, and this he now claims to be the Simon-Pure Tragedians of Kalamazoo. Last week, in Boston, he made another attempt to enjoin the Tragedians, with the same success. At present the manager has a lot of "Kalamazoo" printing on hand. When this is used up he will change the title to Our Comedians. After that time Mr. McWade or anybody else will be welcome to the old title.

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363 Broadway, N. Y.****SPECIAL NOTICE.****CAUTION.—The title of the play and the introduction of new characters, situations and dialogue by Mr. GEO. HOEY have been protected by copyright, and any infringement on the same will be prosecuted to the fullest extent.****JAS. A. HERNE'S HEARTS OF OAK.****Week April 26, Ford's, Philadelphia;
Week May 3, Ford's, Baltimore;****Week May 10, Ford's, Baltimore;****Week May 17, Ford's, Washington.****RETURN 24 RETURN****Grand Opera House, N. Y., SECOND ENGAGEMENT THIS SEASON.****Time filling for next season. Address as above.****1880. SEASON. 1881.****WILLIE EDOUIN'S SPARKS COMPANY.****Proprietors and Managers: WILLIE EDOUIN and FRANK W. SANGER.****In a new and original TWO-ACT CONCEIT,
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A FEW NEW YORK OPINIONS :

FROM THE NEW YORK HERALD OF NOVEMBER 14, 1878.

JOSHUA WHITCOMB, YANKEE FARMER, AT THE LYCEUM THEATRE. They gave out gilt-edged programmes at the Lyceum Theatre last evening to celebrate the seventieth performance, including matinées, of the piece which forms the setting for Mr. DENMAN THOMPSON'S delineation of an old Yankee farmer, yclept Joshua Whitcomb. People have recently been finding out that such a piece was running over there, where pieces have never run of late years, except into the ground. A man would say to you, "Have you seen Uncle Josh?" You would reply in the negative. Straightway he would broaden into a grin—the grin of tickled recollection—and say, "Go." "What is he like; what is the piece about?" "Oh, never mind about the piece and the plot, and all that critical flummery that keeps a man asking himself if he ought to laugh; just go and roar at him; he's a Yankee farmer." After a week or two a man stops you in the street and says, "Do you know that Bergh has been laughing?" Having seen that Knight of the Rueful Countenance rise in the Court of Special Sessions to demand the punishment of the father of a half-starved family, who was working a horse with a sore ear, an "unheard-of cruelty, your Honor," you deny the possibility, as you would that a Hoboken ferry-boat had been caught grinning. He thrusts a card from a newspaper under your nose. "It is a long time since I enjoyed such a continuous and hearty laugh as you afforded me last night, and I feel better for it this morning." That settles it. If you cannot see the rare spectacle of Mr. Bergh laughing, you can, as the next best excruciatingly funny thing in the world, go and see what caused it. You go, you laugh, you chuckle, you grin and roar. You find something rising in your throat, and something like tears starting to your eyes; in an instant you are rocking with laughter again like a three-year old. It is a difficult matter to sit down and describe it.

FROM THE NEW YORK SUN OF NOVEMBER 24, 1878.

With the present week Josh Whitcomb will close his peculiar entertainments. He goes away at the height of Metropolitan success, because prior engagements cannot be canceled. I cannot help paying him a parting tribute. He gave us less art and more nature than any player we have had this season, but it was a kindly, representative, and familiar type. We had never met Josh upon the boards before, but we seem to have known him all our lives when we did meet him. He carried with him a homely, honest protest against not only our artificial lives, but our artificial representations of life. The air of the country hung upon him. His very vulgarity had a charm, for it was that allowable transgression which we associated with our grandfathers somewhere back of our refined stir, in the sweetness of out-doors. I think Josh Whitcomb went straighter to people's kindly inner natures than Rip Van Winkle or Solon Shingle, and unlike those stage heroes, he was wholly untheatrical. Nobody ever played anything with less aid from the trickery of the stage. He seemed to bring us back with his pre-Raphaelite simplicity, to the source of all dramatic refreshment—which is truth and so came down through our stony ruins like one of his own New Hampshire rills, making gladness and greenness for all. That a player could do this with so slender a story as was his ought to give us pause at a time when all the arts and sciences are co-ordinated in stage representation. It brings up the old suspicion that the real charm of the theatre is not in its dresses, its scenery, its furniture, or its machinery, but in its human nature—that given a man or a woman, all the rest is accepted on faith.

Good-bye, Uncle Josh. I sat three or four nights looking at you, surrounded by intelligent people, and I never could quite get the smell of wild gentian and dried grass out of my head when the last scene was on. There was a fine-scented wind from the hills blowing through it, old fellow, and I asked myself a hundred times how it was that this delightful old ruffian out of rusticity should come the nearest to that much-vaunted French art of acting. And the only answer I could ever make was that it was because he did not seem to act at all.

FROM THE NEW-YORK SUN OF SEPTEMBER 8TH, 1878.

The performance of "JOSHUA WHITCOMB" is one of the most unique, and, in its loose and disjointed way, one of the most remarkable we have seen for many a day. That it is so is owing mainly to the extraordinary originality, fidelity, and simplicity of Mr. DENMAN THOMPSON'S rendering of the principal character, which is at once a type of broadly-recognized character and a triumph of mimicry. He is to us a reminder of the hardy virtues of our forefathers. He takes us back to the calm, sweet spots in our lives, where the sun shone with a brightness that will never come again. Joshua Whitcomb, as we now have him at the Lyceum Theatre, is wholly unlike any previous effort in the same direction. It may be that the actor is Joshua Whitcomb, and could not, by any possibility, be anything else, and it is that which chiefly concerns us at this moment, and the critic cannot escape the reflection that, if this is not Joshua Whitcomb, it is a rare piece of acting, for the people who go to see it declare that it is not acting at all, but reality. The personage is as actual, as consistent, as untrammelled by any consideration of audience, of stage effect, as if he were living a fact, and not acting a part, and, we suppose, the most flattering thing that can be said of Mr. Thompson's impersonation is that it needs no explanation and cannot be criticised.

FROM THE NEW YORK HERALD OF NOVEMBER 21, 1878.

The success of "JOSHUA WHITCOMB" at the Lyceum Theatre has been so remarkable that it deserves to be frequently commented upon as an example of excellent business tact and patient waiting. During the past two weeks the audiences have been the largest that have gathered in any New York theatre. It is a play that wins with every performance, makes friends for the actors and money for the management. DEN THOMPSON, as a representative of a New England Farmer, with the least of stage effects, never fails to bring both tears and laughter. Little Tot (Miss Julia Wilson), with her sweet voice; Roundy, the handsome boy, also vocal, heroic and good; Uncle Si, with his old-time humor, and Aunt Matilda, make a picture that has never been duplicated on the American stage.

THE NEW YORK GRAPHIC OF SEPTEMBER 17, 1878, IN SPEAKING OF MR. DENMAN THOMPSON, SAYS :

The Uncle Josh of Mr. Thompson will rank with the most lauded personations of the day. The impression left by the principal performer (Mr. THOMPSON) is one of unalloyed satisfaction. No person in a similar line of endeavor that we can recall possesses such naturalness, such fidelity, such ingrained character as this. His humor is entirely unconscious, and his pathos irresistible. The treatment of the actor is one of apparent simplicity, and his words and actions are produced with a spontaneous counterfeit of an actual personage that defies analysis and disarms criticism. His art is high art, however lowly and homespun may be his theme, and we have no hesitation in pronouncing his Uncle Josh a rare creation, and himself entitled to all the honor that can attend an eminent comedian made so by inborn merit, and not by extraneous artifices.

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